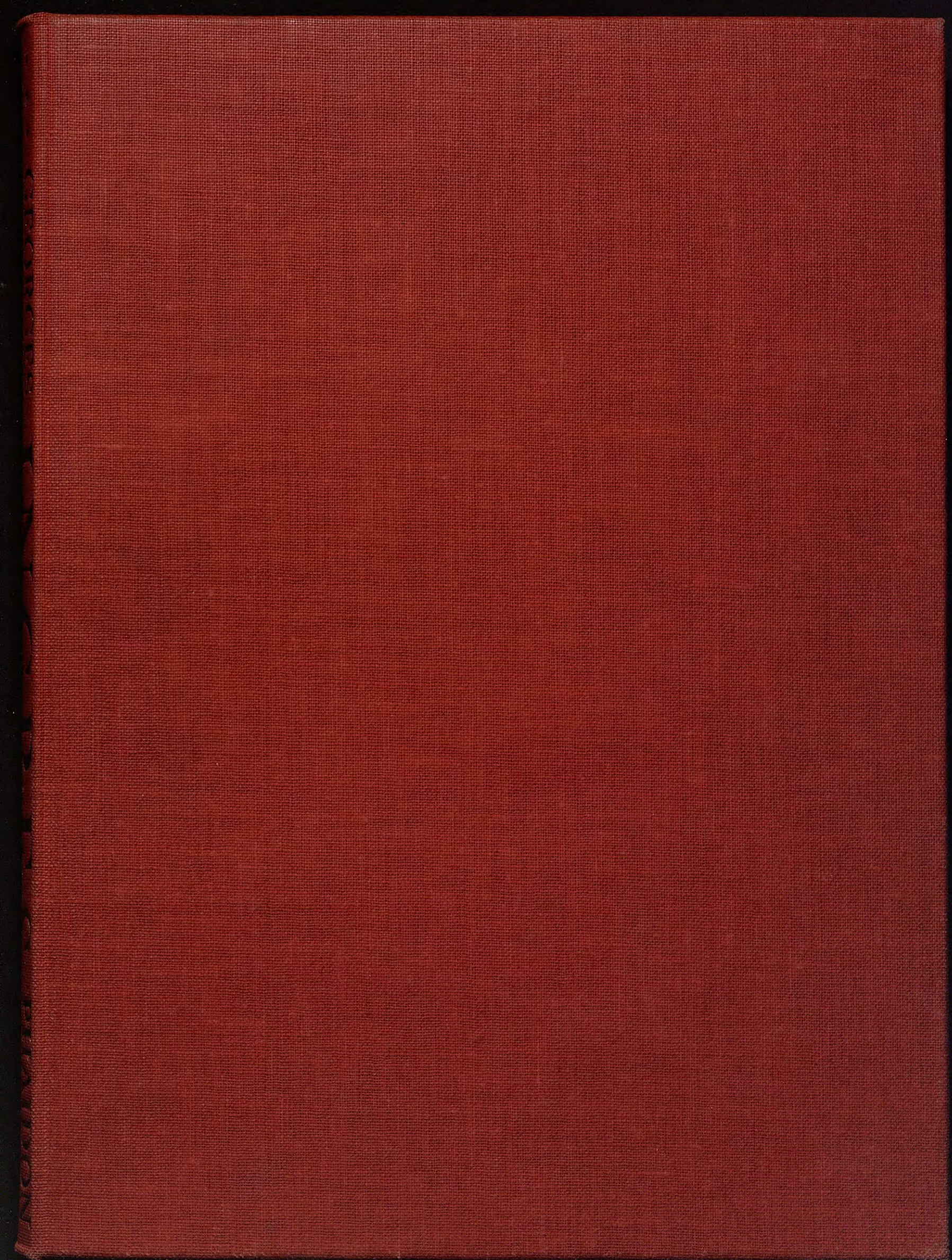




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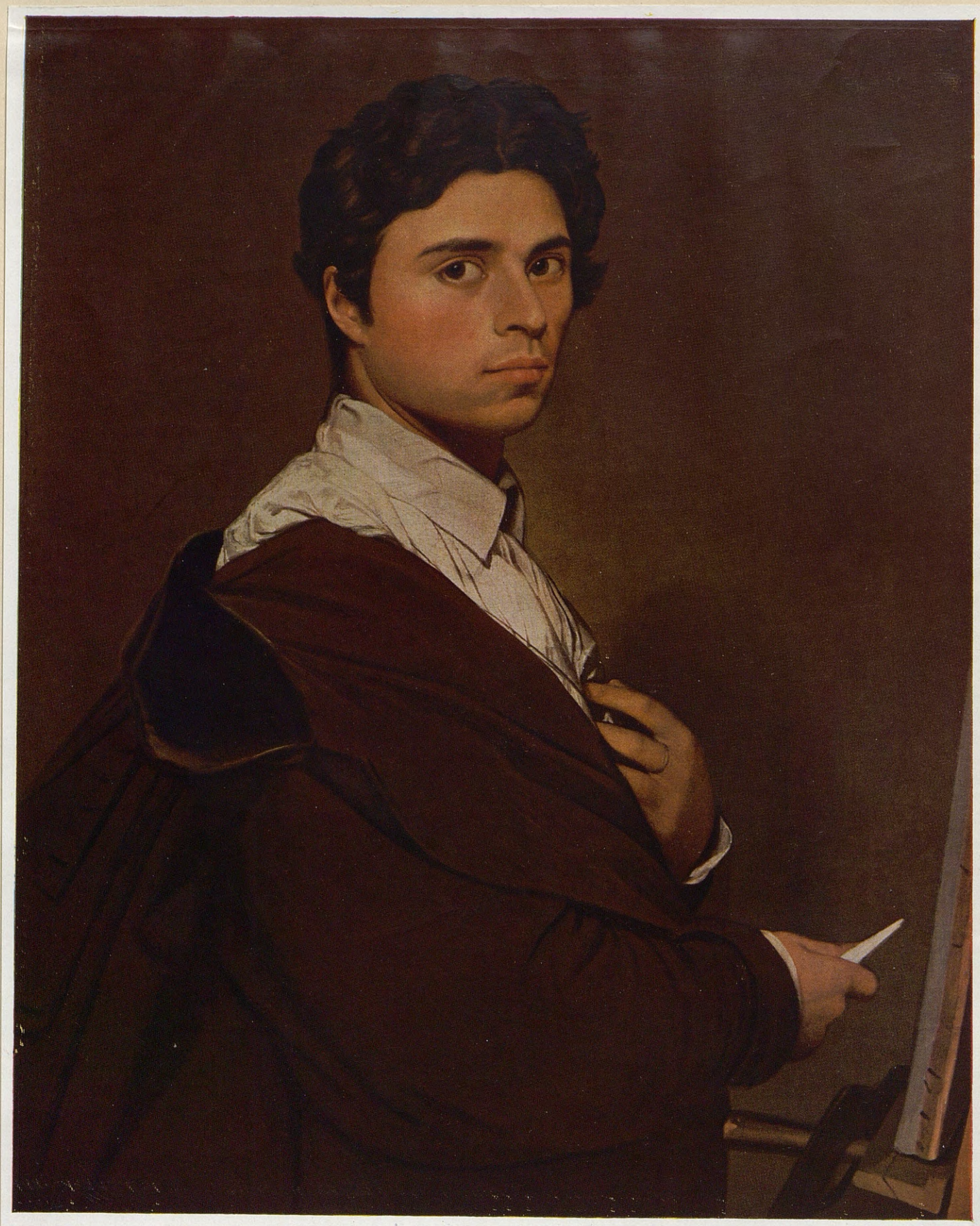
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THE PAINTINGS OF
J. A. D. INGRES
BY
GEORGES WILDENSTEIN



PHAIDON

1956



I. SELF-PORTRAIT AT THE AGE OF TWENTY-FOUR (Cat. No. 17)

INGRES

BY

GEORGES WILDENSTEIN

PHAIDON PRESS · LONDON

FOREWORD

THIS book, appearing under the aegis of the Phaidon Press, is a successor of the other volumes of our 'l'Art Français' series. The verdict of time seems to have been favourable to those works which in the course of thirty years have been of service to the growing number of persons interested in the study of French Art. Modifying that formula which already has given proof of its value, we are endeavouring to make this volume more accessible and inviting. Indeed, we believe that the changes in art publications and the new requirements of the reading public call for the inclusion of colored plates as well as reproductions of numerous details and of a few drawings.

We have sought to enhance the contribution of our work by these additions while at the same time we have kept unchanged the underlying method—that of careful research and documentation—which characterized the preceding volumes of 'l'Art Français' series. The bibliography and the notices for each painting are no less complete than before. Formerly we have listed in the catalogue, though in different type, the pictures of doubtful authenticity for which we had not been able to make a conclusive judgement. Too often since, references to our work have been claimed in favor of apocryphal paintings, without quoting that we mentioned them as doubtful. We have therefore resolved to list here only the paintings of unquestionable authenticity. In the same way, rather than being entirely exhaustive for each notice, we have mentioned only those publications which have provided us with new information. However, in preparing this volume we have gathered together a large amount of material on Ingres and we look forward to publishing all the documentation and correspondence of this great French artist.

No catalogue of the work of Ingres has been published since the excellent study of Henri Delaborde, which now dates back a hundred years. Our task was of a particularly large scope and has taken many years to fulfil. Even so, we certainly could not have completed our work without the help and encouragement that we have increasingly received. We have always met with a most kindly reception from art historians, owners of private collections and keepers of museums. We only regret that throughout the years they have been so numerous that we are unable to offer here our thanks to each of those to whom accrues a large share of the merit that our work may possess.

G.W.



Mlle BÉNARD. PRIVATE COLLECTION, U. S. A.

INTRODUCTION

The works of the plastic arts contain . . . all wisdom but only in a latent state. The goal of art is to aid in the comprehension of the world's ideas.

Hegel.

THE 'eternal' Ingres had already revealed himself during his lifetime; unlike most creative artists, he was absolved by some special grace from the obligation to abide the verdict of posterity. He it was that determined, and lived, his rôle in history. Adored and vilified by turns, subject to the most intemperate and contradictory of judgements, he made his presence felt from the beginning, and has continued to do so ever since.

This unique power he owed above all to his personality, whose almost monolithic grandeur was well discerned by critics as diverse as Delécluze and Théophile Gautier. 'He is one of those men', wrote the former, 'who are not so much born among us as cast in bronze'. For Gautier he was of the company of those 'who have been granted the strength to pursue a single idea from the beginning to the end of their lives'.

Despite the vicissitudes of an exceptionally long career, throughout the travels, the tribulations, the obloquy and the honours that fell to his lot, he never ceased to reaffirm the tastes of his youth; his discoveries were never else than new arguments in support of the commitments of his twentieth year. His fellow pupils in David's studio had already remarked in his early studies those very qualities, those very faults even, which were to constitute his future glory—that 'sensitivity of contour', that 'true and searching sense of form', that 'extraordinary precision and firmness in modelling', as well as a certain 'tendency towards exaggeration'. Indeed the Raphaelism of his earliest works may truly be said to have preceded his knowledge of the master of Urbino and his first stay in Italy.

Few artists have allowed their imagination so restricted a field. 'There is no subject', he used to say, 'that cannot engender a poem; in painting there is no such thing as an indifferent subject; it is wholly a matter of *seeing*—and above all of seeing truly'. And on another occasion he said: 'The majority of those of my works that appeal to me by reason of their subjects have seemed to justify the trouble needed to improve them by repetitions or retouchings'. *The Sistine Chapel*, *Roger and Angelica*, *Paolo and Francesca*, *The Apotheosis of Homer*, the *Odalisques*—each of these occasioned several versions, all of them essentially new pictures.

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Obsessed by the idea of unity, adoring truth and beauty like a jealous lover, Ingres showed himself uncompromising and extreme in his opinions and his dealings with his contemporaries. Always ready to take up arms, we are told that he was 'devoured by ambition'. 'I must have all or nothing', he declared. 'I do not feel disposed to turn from the one true path that I have mapped out for myself; on the contrary, more than ever I feel on the right track with one thing only—the idea of perfection. I am inflexible, and incapable of any kind of compromise with bad taste'. He made exclusivity his boast. By what strange paradox came it about that he who wished himself so simple, should have been so diversely understood and judged?

Ingres conceived of art as a sacred mission. A devoted teacher of what he regarded as the fundamentals and the essential rules of painting, he encouraged large numbers of budding talents. But once in the thrall of this master of genius, his pupils found themselves dried up rather than enriched. No great painter arose amongst them. Chassériau had first to escape from his influence before he could achieve the fulfilment of his gifts; in their efforts to imitate their master too scrupulously, the Balze brothers and the Flandrins only sank into pastiche.

'Ingrism', which has so often been talked about, is really an abuse of language. It was only by holding the most delicate balance between his sensuality, his taste for drama and for the abstract interplay of forms that Ingres could justify contradictions which were all but irreconcilable. The debased hagiography which began to invade our churches at the end of the last century—the so-called style of St. Sulpice—provides the best proof of this. 'Nuns are always beautiful', noted Ingres; 'what riches has art in the study and imitation of these outward expressions of inward peace and serenity!' And the melting raptures of his virgins were duly but slavishly copied, their gestures piously but clumsily conventionalized.

His odalisques and bathers found their own field of influence too in the works of Henner and Bouguereau. But here the female body is no longer merely beautiful; it is also an object of desire. Angelica's graceful form, in Ingres' painting, is at once the justification for Roger's action and the principal source of emotion. For Bouguereau however the nude is self-sufficient.

A little later Degas was to hold Ingres in a veneration which brooked no criticism. For Degas his chief merit lay in his having 'opposed the style of draughtsmanship then practised by the followers of David—a draughtsmanship that proceeded by strict rules of proportion—with an *arabesque of form*', as Paul Valéry has put it. It was from Ingres that Degas had taken his 'passionate desire to find the one and only line which delimits a figure'. And if, in place of his languorous odalisques, Degas was to substitute a 'specialized female animal, enslaved to the dance . . . or the streets', it was always the essential beauty of the female form that he pursued whether in his historical compositions, or behind the scenes at the Opera. In short, the links which bind Degas to Impressionism cannot disguise the fact that he belongs also to the unbroken line of painters called 'classical' who, from Raphael to Guido Reni, from Poussin to Ingres, have striven to reconstruct Nature in order to restore her to us in a truer state.

At the close of the century, when a reaction began to set in against the over-exclusive naturalism of the impressionists, it was once more to Ingres that painters turned for their most fruitful lessons. Maurice Denis, in his *Théories*, acknowledged him as the true father of contemporary decorative art. The architectural balance, the so to speak static rhythm of compositions like the *Apotheosis of Homer*, the *Martyrdom of St. Symphorian*, or the *Golden Age*, were born again in the work of Puvis de Chavannes and his disciples.

Very close to our own times certain much-vaunted painters have also been quick to invoke the name of Ingres. They felt in need of a solid backing for their commitment to none but a linear draughtsmanship. No doubt it was from the Greeks that Ingres had learnt his taste for simple forms. Of Greek vases he observed, 'A simple outline on a dark background—just that and no more'; nevertheless he was careful to add that that outline has first to be sought and found: 'it is like the Sibyl's Golden Bough, which no man may pluck unless guided by destiny'. Now destiny, for Ingres, lay first and foremost in an impeccable technique. Certain contemporary schools however have drawn their inspiration from such aphorisms no less blindly and clumsily than did the mannerists of St Sulpice when they copied his ecstatic virgins. Their pencil-drawings have little more in common with Ingres' masterpieces than a mere similarity of medium. Today's arbitrary, geometric fantasies have none but a theoretical relationship with the expressive distortions and simplified compositions of the master.

And so, whether happy or misleading, the influence of Ingres has played a decisive part in the evolution of contemporary painting. Whether they have imitated or slandered him, the majority of painters have been obliged to take account of his work—that fascinating, dangerous and much-plundered treasury of achievement.

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Sensitive, enquiring and conscientious by nature, Ingres could not but pay eager attention to his master's teaching, in which he was often to find the expression of his own deepest aspirations. It was to David that he owed his discovery of the Antique. 'Even a moment's doubt touching the marvels of the ancients is a subject for blame', he was later to write.

A taste for the sculpture and painting, and even for the architecture, of the Greeks and Romans is perhaps more evident in his work than in that of David. Still too recently stripped of its rich Baroque adornments, David's Rome remains somewhat conventional. He took the subjects of his paintings from Antiquity, and his inspiration from bas-reliefs. Ingres on the other hand steeped himself more thoroughly in antique art. He loved its architecture, retracing its simple lines; he copied the flat colours of its vases and frescoes; he understood the full significance of the canons of ideal beauty—here perhaps was the real source of that notion which was so important to him and so original in the meaning which he attached to it—the notion of 'style,' a paradoxical complex of realism and abstraction.

And yet many of his youthful works are 'antiquising' in the manner of his master. The way in which his figure of Romulus consciously evokes a bas-relief derives from a

characteristic trick of David's in the representation of the human body. His choice of subjects at this time, ranging from the *galant*, as in *Venus and Adonis*, to the tragic, as in *Oedipus*, is also very much in the tradition of David, who painted *Paris and Helen* at the same time as the *Oath of the Horatii*. The attitudes of their heroes are always sculptural—but in different ways. David's muscular virility was followed by the sensual graces of his pupil. David showed an evident preference for male anatomy, whereas when Ingres had to depict Raphael or St Symphorian, he chose a female model. The heroism of Rome, as was observed at the time, gave way to the elegance of Athens.

It was from David too that Ingres took his fondness for well-built compositions. The *Horatii* had been a revolutionary picture in its linear simplicity. It was a return, past and beyond the teachings of Boucher and Fragonard, to the principles of Poussin. Like his master, Ingres was primarily concerned with a balance of masses, and he preferred a symmetrical, static type of composition. But unlike those of David, his models—or rather, his heroes—never seem to us to be holding a pose. He makes no attempt to give an illusion of movement, but does not hesitate to evoke the most poignant moment in the story which he is telling; by a miracle unknown in life—but art is privileged—he suspends the action of a murderer as he brandishes his dagger, or eternalizes the instant when a sea-monster is making ready to devour his virgin prey.

Hence there is an essential difference between the compositions of David and those of Ingres. With the former a formal geometry is self-sufficient; with the latter the rhythm of the composition, which is no less architectonic, contributes to the total expressiveness.

Through his master Ingres had learnt also to appreciate the 18th century, contrary to all that has been said. 'French art of the 18th century', he observed, 'had more vitality and grace, more technical science even, than the art practised at that time by other nations'. He makes no secret of occasionally finding his inspiration in Watteau, several of whose pictures he copied, worked over and transformed in the course of the preparatory drawings for *The Golden Age*. His pagan cult of female beauty is yet another link between Ingres and the 18th century painters of *fêtes galantes*.

It was in his technique however that he came nearest to his predecessors. He was a tireless worker. David had taught him the unflagging patience of the true artist who remains forever a craftsman. Ingres hated technical *tours-de-force*; his aim was to paint well, to finish, and to conceal the traces of his hand. In this respect he was perhaps the last great classical artist, the last of those who desired so wholeheartedly that the man should remain hidden behind his work.

At the same time Ingres, like David, had a strong sense of the exceptional mission with which the artist is charged. It never occurred to David that he was betraying his vocation as a painter when he took the part of Marat or Robespierre, or when, through the symbolism of the *Sabines*, he preached post-revolutionary concord. David, no less than Ingres, might have written that 'art is an apostleship'. Although his pupil never shared his passionate interest in the ups and downs of politics, nevertheless he sought to express an ideal in his works; his aim was to convince at the same time as to please. Classicism and modernism succeeded one another in the work of David without ever achieving a



2. THE INTERIOR OF THE SISTINE CHAPEL (Cat. No. 91)

true synthesis. The baffling charm of Ingres lies in the balanced compromise which he established between an 18th century technical quality, an antique 'style' and a Romantic sense of Messianism.

Among his contemporary 'antiquisers', David had confined his reading for the most part to Winckelmann. Ingres however read Raphael Mengs, and through him discovered the Italian Renaissance—or from him received a confirmation of his early sympathies. At the time of the Empire, the Louvre had been temporarily enriched by countless masterpieces brought back from Italy by the armies of Napoleon. In this way Ingres had been able to study Rome and Florence in Paris. His enthusiasm for the Quattrocento masters dates however from his arrival in Italy.

The influence of Raphael upon the work of Ingres is too obvious and too well known to require detailed study. There is no need to stress the resemblances between the *Sistine Madonna* and the *Vow of Louis XIII*, the *School of Athens* and the *Apotheosis of Homer*, or the *Virgin with the Candlesticks* and the *Virgin with the Host* in the Louvre. The sympathy which Ingres showed for the work of Raphael had its primary source in a similarity of ideal. Mengs had given an excellent definition of that quality in Raphael which seemed of essential importance to Ingres and his contemporaries: 'When Raphael painted a picture', he wrote, 'his first concern was always with expression, in such a way that he never allowed so much as a finger of one of his figures to move unnecessarily or without the action's having some special significance. . . . In his works everything subserves the principal cause. . . . His are beauties for the mind rather than the eye; they do not seek to delight the eye until they have first touched the soul'.

In this way, more than in his technique, Raphael seemed to Ingres to be the most modern and the most philosophical of the Renaissance painters. But if he accorded an almost exclusive adoration to the master of Urbino, he had known, loved and eagerly studied other Italian artists. Giorgione, Titian and Tintoretto all combined to inspire his feminine ideal.

The primitives and the Quattrocento painters also pointed the way to that expressionist quality which is such a feature of all his paintings. He loved the realism, the dramatic fire of Masaccio; the aesthetic canons of Siena and Florence justified the unusual anatomy of many of his figures. Indeed, if Raphael was his god, Ingres must nevertheless be regarded as a forerunner of the Pre-Raphaelites. His only too conscious ideal of realism, simplicity and 'style' caused him to adopt as his own certain characteristic distortions of the primitives.

The Italians of the Trecento had in their turn been strongly influenced by the civilization of Byzantium, and therefore of the Orient; and Ingres, their distant heir, was no less captivated by oriental art. Ever since the travels of Marco Polo and his countless followers, China, and even more Persia and Turkey, had been fashionable cults. When Ingres was twenty years old the Egyptian campaign had given a new reality to these weird and fascinating civilizations, so baffling for the Western mind. The virtuosity of their design, the decorative refinement of their textiles and objects seemed to combine to form the elements of a new æsthetic. Likewise, the exquisite indolence of the Turkish

nobles, as described in travellers' tales, and the intoxicating submissiveness of the women of the harem, seemed to express a philosophy of life which was infinitely remote and exciting. Ingres was enthralled by this oriental dream.

However, it is not only his odalisques and bathers but all the women he depicts that evoke the memory of the beautiful slaves of the harem. In the same way he did not hesitate to shock contemporary critics by representing Napoleon on the Imperial throne in the guise of Zeus thundering like a Byzantine emperor, in a very oriental play of line.

Finally, it must not be forgotten that, with his devotion to line and his admiration for the artists of the past, Ingres had as early as 1803 become acquainted (through the sculptor Bartolini) with Flaxman's illustrations to Homer and Aeschylus, which had recently appeared in France. These line-drawings, taking their inspiration from Greek vases, were to exercise a lifelong influence upon him. It is interesting to add that Flaxman in his turn thought very highly of Ingres and declared that his Prix de Rome picture was the finest of all French works. Unfortunately, a meeting between the two men just failed to take place in Paris.

Doubtless such eclecticism, such devotion to the art of the past, brings with it its own dangers; but Ingres was able to surmount them all. Beulé put the point well in his article of 1867: 'Erudition, the glory of our age, is a real peril for artists . . .', he wrote; 'Ingres would have been freer had he lived in a less learned world. Nevertheless no one has shown himself more capable than he of dominating his documents, of making them express what he felt and of infusing life into them by means of his own emotion; by dint of the loving study of an archaeological detail, he found what he was looking for'.

* * *

A member of the Imperial Senate, a Grand Officer of the Légion d'Honneur and an influential member of the Institut (where he opposed the candidature of Delacroix); an admirer of the old masters, a resolute champion of tradition in all its forms and a rampart of 'good taste' against the rising tide of 'modernist extravagances';—Ingres was all of these things, and in consequence, for simplicity's sake, he is generally regarded among the classical or academic painters. The falsity of this belief had already been shown up in 1857 by Théophile Gautier, the champion of Romanticism. 'Ingres', he wrote, 'is in no sense a classic'. As early as 1833 Émile Deschamps had found it possible to address the following words to him: 'Your name rings at its most glorious among the noble fellowship of the poets, and for several years now not a week has gone by without your presiding like an invisible god at each one of our gatherings. . . . That is what Victor Hugo, Lamartine, Alfred de Vigny, Sainte-Beuve . . . in short all your friends, would tell you'.

In fact Ingres, like Delacroix, belonged to the great and heterogeneous family of Romanticism. In that enormous movement—literary, artistic and even social—which was reacting against the persuasive conventions of an upstart civilization, Ingres has his place, some little distance no doubt from that of Delacroix, just as the Vicomte de

Chateaubriand must be distinguished from the exile of Guernsey. In its early days Romanticism rediscovered Man through the ancient civilizations, and God in Nature; alone in the heart of the forests of Montmorency, Jean-Jacques found his Supreme Being; exiled, Chateaubriand gloried in the memory of Gothic cathedrals; with the perfection of Haydn, Mozart poured out his youthful heart.

Ingres and Delacroix are both Romantics; but each is the Romantic painter of his own generation. They are like two successive and necessary moments in a single artistic phenomenon. Delacroix is a colourist, an imaginative poet; he loves movement, epic subjects, blood and the picturesque; he seeks to reach a wide public, and prefers vast mural decorations to easel-pictures. Ingres, on the other hand, is reserved and restricted in his inspiration; his poetry has a more sentimental note. Delacroix copies Rubens, and Ingres Raphael; but though each of them follows a different path, both pursue the same goal, which is 'nature', 'sincerity'. In this desperate search for a Truth which, like Proteus, ceaselessly eludes both artist and scholar, there are many stages. David and Ingres, Delacroix and Courbet, Romanticism, Realism, Impressionism and Naturalism—each of them represents a different aspect, or moment, of a single aspiration. Ossian inspires a composition by Ingres, no less than the poems of Macpherson; in the same way, the affecting martyrdoms of Angelica and Francesca may remind us of Virginie, Atala or Elvire.

* * *

Rigour, austerity, 'the ideal'—these are some of the words used to describe the fundamental traits of Ingres' personality. He strives to be virtuous; he believes in the need for a scrupulous honesty in every action of his life, that is to say of his art. 'Raphael painted good men', he wrote; 'all his figures give us the impression of being decent and honourable'. And in this he discovered one of the sources of the beauty of Raphael's works.

'To attack every problem with courage, to work only in order to satisfy one's own clear conscience, and thereafter to seek to please a few outside people—that is the duty of the artist'. He detested amusing, easy subjects, the portraits for which he always had too many demands, and all technical artifices, like 'touch', by which the painter is enabled to catch the spectator's eye and to show off his own dexterity.

The most celebrated of all his recorded aphorisms has an almost religious ring about it. For him 'Drawing is the integrity of Art', but it was no part of his intention thus to underline an arbitrary predilection for one of the several techniques of painting. For Ingres, the whole of art is synonymous with integrity, sincerity; it is an act of faith in the perfection of the divine creation. Contour—the first apprehension of primitive man who engraves a wild beast on the stone wall of his cave, or of the child who draws before he comes to distinguish colours; contour, which is also the last visual reference of the blind man—is the most universally comprehensible aspect of the object: the drawn outline is also the earliest method of reproduction. Just as Jean-Jacques extols the moral beauties of the 'state of nature', or the Church the virtues of poverty, so it is by drawing that Ingres regains contact with his God.



LE COMTE DE LANDOS (1812). PRIVATE COLLECTION, U. S. A.

It is true of course that for him virtue often means 'conformity'. In many of his pictures he seems to be taking up arms in the cause of the most official of institutions. Under the first Empire he was a Bonapartist and received Napoleon's patronage. Later he was to paint the portrait of Charles X and to develop a veritable passion for the son of Louis-Philippe. At the end of his life he was to accept the honour of becoming a Senator, and to paint the Apotheosis of the first Emperor. Likewise, while far from being a mystic, he showed an unfailing veneration towards the Papacy. His art admitted various forms of hero-worship: the monarchical, with *Henri IV and His Children* or *Don Pedro of Toledo*; the artistic, with *The Death of Leonardo* and *Raphael and the Fornarina*; the literary, with *Molière and Louis XIV*; the religious, with *St Germaine*, and the historical, with *Joan of Arc*. He is himself one of the bourgeois of the July Monarchy, just as he has depicted them for us in his portraits; M. Bertin, comfortably ensconced in his arm-chair, serious, solid and well-to-do, is the moral image of his painter.

Nevertheless these important traits of character are less helpful in the interpretation of his works than are certain other emotional attitudes of which his letters and correspondence have unfortunately but little to say.

Ingres was a man of extreme sensitivity. The smallest events in his life bear witness to this. For him, criticism, even when cautious, was a positive affront, and a single rebuff touched him more than a whole series of successes. Vexed because of the guarded welcome accorded to his *St Symphorian*, he begged leave to go to Rome; he preferred to break with his first fiancée rather than return to Paris where his entries in the Salon had been unduly criticized. It was only his will-power and sense of duty that prevented him from succumbing to the cares and domestic sorrows which his long life had in store. This combination of lively sensitivity and powerful will throws light in turn on another important element of Ingres' nature—his unusual sensuality.

He loved the female form. He represented it as an object admirable in its harmony, grace and suppleness. 'He depicts women as he sees them', wrote Baudelaire, 'for it would appear that he loves them too much to wish to change them; he fastens upon their slightest beauties with the keenness of a surgeon, he follows the gentlest sinuosities of their line with the humble devotion of a lover'. His sensuality is indeed often cruel in its violence. We have already observed his predilection for the women of the harem—those sexually oppressed beings; it was perhaps the same feeling, unless it was his shyness, that prompted him so often to paint his models from behind. Furthermore, we find him observing the same rigid loyalties in his sensual tastes as in his artistic preferences, and the same female body, doomed to suffering and decay, haunts his pictures just as it must have obsessed his dreams. It is hardly enough to say that Ingres had a favourite female type. Indeed, it is often the very same woman who is the model for one of his portraits and the heroine of one of his historical compositions. Mme Aymon becomes Angelica, just as Mme d'Haussonville suggests *Stratonice*, though this was painted several years before. Ingres mixes Christian inspiration with mythological invention. His virgins would seem to be the sisters of his odalisques.

Was he disappointed, at the age of twenty, in his love for that seductive beauty of the deep, lustrous eyes, the raven locks, the well-rounded forms, and the abandoned grace, who was Mme Aymon or Mme Rivière, or the Bather of Valpinçon, and was then to become the *Source*, and finally was to reappear with hardly any differentiation as each of the odalisques in *The Turkish Bath*? Even when disguised as an oriental, she still seems more like an Italian woman, or even a woman of his native Montauban.

* * *

'Style' is a word which falls continually from Ingres' pen; and despite the variety of its acceptations and the utter impossibility of the painter's finding a precise definition for it, this word is perhaps the key which allows us to penetrate a little further into his philosophy and his soul. 'Style', said Buffon, speaking of prose, 'is the man'. 'Style', Ingres might have replied, 'is everything', for the man is everywhere in his work. Doubtless he also asked, 'What is style but Nature?' But so absolute was his humanism that he could not conceive of anyone's being able to see Nature other than through his own eyes, adapted to his own idea of 'style'.

With his sensitive and religious nature, Ingres admired the whole of creation—the human body, objects, animals. His aim was to depict everything with equal conscientiousness and honesty. And yet he could no more recognize than appreciate the poetry of a tree or a landscape; he knew how to make them play their part in the perfect ensemble of a picture; but to their individual existence he was blind. For Ingres, everything in Nature contributed to Man. If he had not Homer's gift of provoking calm or tempest at will, and thus of generating tragedy, nevertheless the supernatural was often the underlying framework of the tale which he told.

His aim, his solitary aim, was Man; his first concern was the expression of a feeling, or a situation. If the psychological simplification of most of his characters could be cramping to a realist always inclined towards caricature, it was here that Ingres showed the supreme skill whereby he expressed the permanent emotions and spiritual states of mankind.

Neither the elongated neck of Thetis nor the gigantic proportions of Jupiter seemed to him to be arbitrary distortions. His object in that majestic work was to make two things clear—the dreadful power of the god and the pathetic supplication of the goddess as she begged for her son's safety. It is a similar concern that explains the importance of the composition in every one of his paintings. 'Look at the compositions of Raphael', he said; 'Raphael, the great master *par excellence*, because his compositions say at once what they mean'.

Cultivated, one might almost say learned, but in no way versed in metaphysics, Ingres philosophized because he was unable to conceive of an art which was not also a philosophy. One of his contemporaries observed with justice that 'he was an artist who conceived more than he carried out'. 'The works of M. Ingres', wrote Baudelaire, 'are the result of an excessive attentiveness, and they demand an equal attentiveness in order to be understood'. Unconsciously he allowed his pictures to mirror the theories of his

contemporary philosophers, whom doubtless however he had never read. The Kantian revolution and the French Revolution, through both of which Ingres had lived, had combined, each in its own way, to create in him the cult of Man and of Reason, and to formulate his conception of an ideal Nature, at once divine and within the measure of man. Fichte, Schelling, Hegel, the post-Kantian philosophers, and in France Victor Cousin, may have had different ways of defining this rationalist idealism of the 19th century, but they all believed in reality, in transcendental—or fundamental—values, and they all sought to fuse the true, the beautiful and the good into a single whole. Ingres, though unaware that he was a Platonist, and quite ignorant of the speculations of Parmenides, looked for the same synthesis in his work. For him Beauty had no existence save in Truth, in a laborious fidelity to divine creation. We have already noticed his passion for sincerity, that deliberate and cruel self-purification which is to be found no less in his actions and remarks than in his technique. His determination to represent Nature exactly and yet on the scale of mankind is one of the strangest features of his work; his philosophic, æsthetic and moral austerity is one of the most admirable. Ingres, like Plato, believed that Beauty is the outward splendour of Truth.

The technical means which he adopted find their significance within the context of his character and his philosophy. Ingres never deliberately sought imagination. He took his subjects from antique cameos (*Napoleon on his throne*), from Raphael (*The Vow of Louis XIII*), from Titian (the reclining *Odalisques*), or from David (*The Martyrdom of St Symphorian*, imitated from the *Sabines*). 'It is a mistake to search too hard for subjects', he wrote: 'Nor should one concern oneself too much with accessories; they must be sacrificed to the essential, and the essential is the contour, the modelling of the figures'. A philosopher, though far from being a doctrinaire, he allowed his ideas to unfold in the realization of his painting rather than in his choice of subjects.

His aim was not so much to give pleasure as to express himself with clarity. 'Expression in painting requires a great perfection of draughtsmanship', he wrote; 'it can never be satisfactory unless it has been formulated with an absolute precision; to catch it only approximately is to miss it altogether—it is like depicting counterfeit people who rehearse emotions which they do not feel. This extreme exactitude can only be achieved with the most unerring talent in drawing; and therefore the expressionists among modern painters have always been the greatest draughtsmen. Look at Raphael.' He is aware of his qualities, his superior abilities as a draughtsman; he makes the most of them, but can never rest satisfied. He sets for his art a goal too lofty, too exclusively spiritual to allow himself to admire a rich paint-surface or even the 'values' so dear to the landscape-painters of his time. This explains the discretion of his colour; but it is absurd to deny him an equal virtuosity whether he has the brush or the pencil in his hand. Such passages as the back of the *Petite Baigneuse*, or Mme Rivière's dress, have a richness of tone that admits comparison with the most skilful of colourists. 'It is unheard of that a great draughtsman should not have possessed a colour exactly suited to the character of his drawing', he wrote. 'But the speed of execution required by colour to retain its full magic does not accord with the slow and searching study which a great formal purity

demands'. If he chose a glossy surface, sharp contours, and unequivocal lighting, and if he avoided shadows, it was guided by that same taste for rigorous economy in expression, by that continual aspiration towards the ideal, which made him prefer linear drawing.

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Mute and impassive before the admiration which it evokes, the work of art, like the Sphinx in Ingres' picture, faces us with the eternal riddle of its magic and its power.

And thus the historian, after discoursing on the artist, feels bound to turn again to the object of his admiration, in the hope of explaining and justifying the feeling of enthusiasm which grips him, and of leading his reader to share his appreciation of those extraordinary beauties with which his heart is filled. And yet, any interpretation runs the risk of upsetting its perfect harmony.

As we contemplate the paintings and drawings of Ingres, we experience once more that æsthetic pleasure which is given by every consummate success. In the same way Mozart, without achieving the pathos of Beethoven, can nevertheless provoke an assent which is no less complete. Ingres' virtuosity, the serenity of his compositions, his discretion—all these qualities stir in us an unexpected feeling of excitement. Delacroix may be more dramatic, but he hardly seems to us more moving.

His need for 'stylization', his anxiety for perfection, even his technical conventions, were all means whereby Ingres pursued his unwavering course in search of an absolute. Physical beauty led him to discover the most ethereal mysteries in creation. And by a coincidence whose paradoxical nature itself is illuminating, the best literary equivalent of this sensual spirituality is surely the following well-known sonnet by one of his avowed enemies, Charles Baudelaire:

*Je suis belle, ô mortels! comme un rêve de pierre,
Et mon sein, où chacun s'est meurtri tour à tour,
Est fait pour inspirer au poète un amour
Éternel et muet ainsi que la matière.*

*Je trône dans l'azur comme un sphinx inconnu;
J'unis un cœur de neige à la blancheur des cygnes;
Je hais le mouvement qui déplace les lignes,
Et jamais je ne pleure et jamais je ne ris.*

*Les poètes, devant mes grandes attitudes,
Que j'ai l'air d'emprunter aux plus fiers monuments,
Consommeront leurs jours en d'austères études;*

*Car j'ai, pour fasciner ces dociles amants,
De purs miroirs qui font toutes choses plus belles:
Mes yeux, mes larges yeux aux clartés éternelles!*

LES FLEURS DU MAL. XVII.

I am lovely, O Mortals, like a dream of stone,
And my bosom, where each one gets bruised in turn,
To inspire the love of a poet is prone,
Like matter eternally silent and stern.

As an unfathomed sphinx, enthroned by the Nile,
My heart a swan's whiteness with granite combines;
And I hate every movement, displacing the lines,
And never I weep and never I smile.

The poets in front of mine attitudes fine
(Which the proudest of monuments seem to implant),
To studies profound all their moments assign,

For I have all these docile swains to enchant –
Two mirrors, which Beauty in all things ignites:
Mine eyes, my large eyes of eternal Light!

From Baudelaire's 'The Flowers of Evil'. Translated into English verse
by Cyril Scott, 1909, London. Elkin Mathews, Vigo Street.

THE LIFE OF J. A. D. INGRES

1755 *January 29.* The son of Guillaume Ingres, custom-tailor, and of Marie-Anne Pradal, Jean-Marie-Joseph Ingres, the father of Jean-Auguste-Dominique, is born in Toulouse.

1775 Joseph Ingres settles about this time in Montauban as a sculptor of ornaments.

1777 *August 12.* Joseph Ingres marries Anne Moulet, the daughter of a master wig-maker at the Cour des Aides.

1780 *August 29.* Offspring of this union, Jean-Auguste-Dominique Ingres is born in Montauban, in the suburb of Moustier at No. 50 Mourancy Lane. He is to be the eldest of five children.

September 14. Baptism of Jean-Auguste-Dominique Ingres in the Church of Saint-Jacques in Montauban.

1786–1790 Ingres commences his studies with the Brothers of the Christian Doctrine. His father initiates him into the study of drawing and music.

1789 At the age of nine, Ingres signs his first dated drawing: a head after an antique cast.

1790 Joseph Ingres, sculptor and professor of painting, becomes a member of the Royal Academy of Painting, Sculpture and Architecture of Montauban.

1791 The young Ingres enters the Academy of Toulouse where he will be the student of the painter Guillaume-Joseph Roques, and of de Vigan, the sculptor. He will work also with the landscape painter Jean Briant.

1792 *August 19.* At the distribution of the Academy prizes, the third award in the 'figure and antique class' is given to the student Ingres.

1793 *May 31.* At the beginning the first, then the second, in the 'rounded figure' class, Ingres succeeds in recapturing the first place.

August 28. He receives from the Academy of Toulouse the sum of thirty pounds as the prize in 'drawing the figure in the round'.

1794 The young man perfects his talent for the violin with the musician Lejeune. At the age of fourteen he is second violinist in the orchestra of the Capital where he will play for two years in order to earn some money.

1796 The Central School of the Département of Haute-Garonne – formerly the Royal Academy of Toulouse – awards to Ingres the second prize in 'life studies' and the first prize in 'composition' for the 1795–1796 school year.

1797 *March 30.* At the Festival of Youth, Ingres receives the prize in 'life drawing'. His professors predict a happy career for him.

August. With his comrade Roques, the son of his first

teacher, Ingres arrives in Paris and enters the atelier of David.

1799 *October 24.* The forty-fourth of eighty-eight candidates in the entrance competition, he is accepted in the Painting Department of the Ecole des Beaux-Arts.

1800 *February 2.* After several months of school, Ingres obtains the first prize in the half-figure paintings, the so-called 'torso' prize.

March 30. He is second in the preliminary try for the Prix de Rome with his presentation of CINCINNATUS.

April 1. He enters the Prix de Rome competition for which the subject is ANTIOCHUS AND SCIPIO.

October 4. Ingres obtains, as does Joseph Ducq, the second grand prize.

At the same period, with several of his artist friends, he is exempted by Bonaparte from military conscription.

1801 *March 20.* Classed second in the trial contest with his painting, HECTOR AND ANDROMACHE, Ingres enters the Prix de Rome competition for the second time.

September 29. He obtains the first Grand Prix de Rome for THE ENVOYS FROM AGAMEMNON. The state of the French finances, however, does not permit the new prize-winners to make the Roman trip.

December 17. Ingres is named associate-correspondent of the Society of Sciences and Arts of Montauban. He had sent a nude study to the public exhibitions of this Society.

1802 Compelled to remain in Paris, the young artist is reconciled by the government giving him, in the guise of a studio and by means of a grant of sixty francs, a lodging in the former convent of the Capuchins. He also rents a room, No. 23 rue des Jeûneurs.

January 29. Ingres obtains at the Ecole des Beaux-Arts the first prize in 'torsos', as does Edouard Thomassin.

September 2. For the first time he exhibits at the Salon.

1803 *July 17.* Ingres receives the commission for the PORTRAIT OF THE FIRST CONSUL which is destined for the city of Liège.

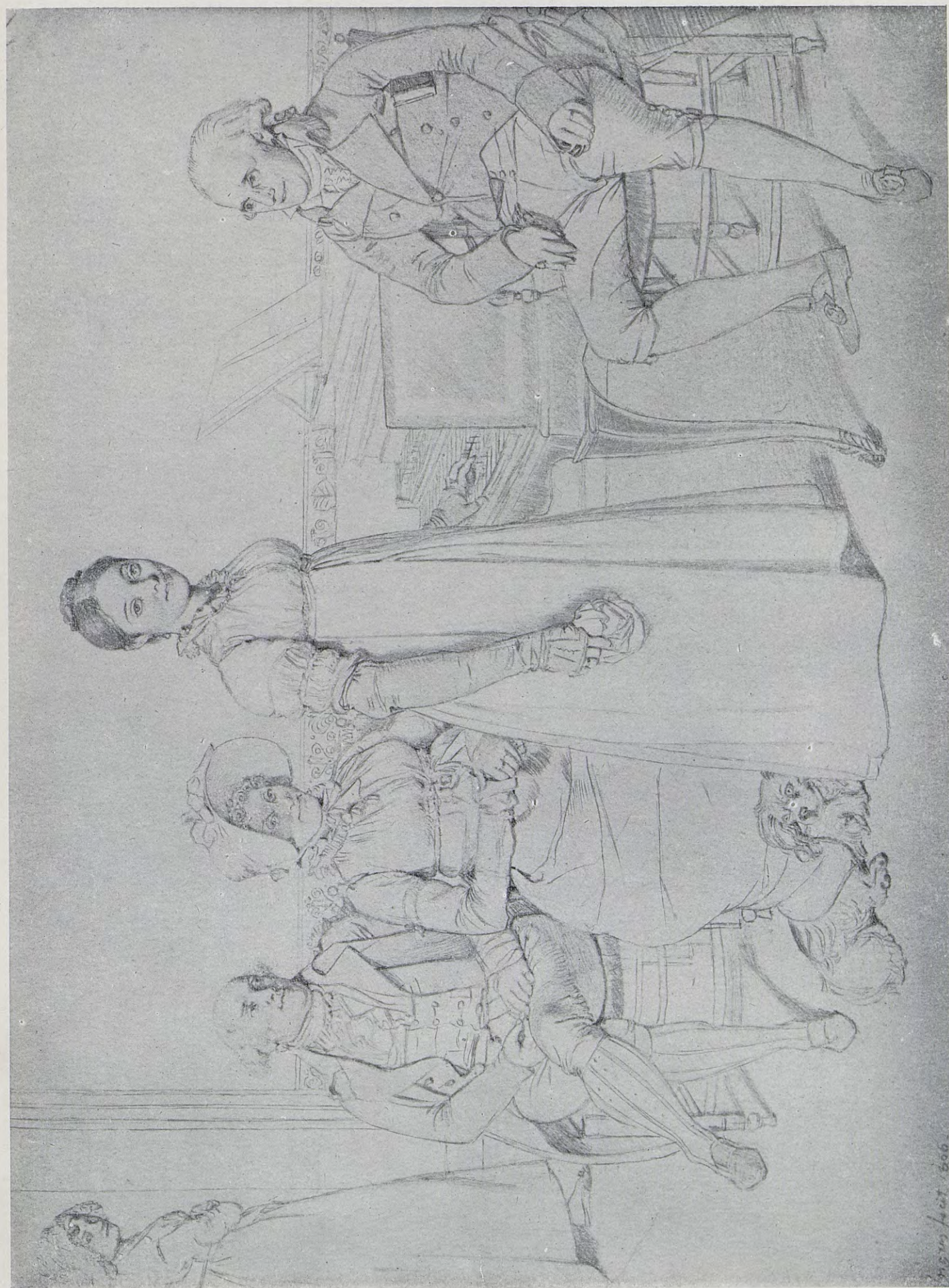
1806 *June.* The young man becomes engaged to Anne-Marie-Julie Forestier, the daughter of an assistant-judge; she also is devoted to music and to painting.

September 15. At the Salon Ingres exhibits NAPOLEON I ON THE IMPERIAL THRONE and several other portraits. The critics are universally surprised by the 'bizarre' and 'revolutionary' aspect of his entries. The young painter, then on his way to Italy, suffers a great deal from their sarcasm.

October 11. Ingres arrives in Rome.

December 26. Pensionnaire at the Villa Medici, he

- enjoys the use of a small studio in San Gaetano on the Pincio.
- 1807 *July 2.* Enthralled by Rome and still hurt by the criticisms to which his works had been subjected the preceding year, Ingres breaks his engagement with Anne-Marie-Julie Forestier in order not to have to return to Paris.
- 1808 According to the regulations, the young *pensionnaire* sends to the Institute several of his works, for the most part copies after the old masters and studies of the nude; at the same time he paints *THE BATHER OF VALPINÇON* and *THE SLEEPER OF NAPLES*.
October 8. He sends the *OEDIPUS AND THE SPHINX*.
- 1810 *November.* Having completed his period as *pensionnaire*, Ingres leaves the Villa Medici and installs himself at No. 40, Via Gregoriana. At this time he becomes acquainted with the engraver Gatteaux and through him with Marcotte, two men who during a half-century are to remain for him friends of exemplary loyalty.
- 1811 *JUPITER AND THETIS*, dispatched to Paris at the end of the year, will be the last work he will send from Rome to the Académie des Beaux-Arts. He then works on numerous portraits.
- 1812 Ingres arranges as a studio the vast tribune of the Convent Santa Trinita dei Monti; there he paints: *ROMULUS VICTORIOUS OVER ACRON* and *VIRGIL READING FROM THE AENEID*.
December 11. The young man requests his parents to consent to his marriage with Laure Zoëga, the daughter of a Danish archaeologist. A short time later he breaks the engagement.
- 1813 *August 7.* Ingres writes to Madeleine Chapelle, a cousin of Madame de Lauréal whom he had known in Rome, to ask for her hand in marriage.
September. Madeleine Chapelle, after having left the millinery shop which she had in Guéret, arrives in Rome. Ingres, meeting her at the tomb of Nero on the Via Cassia, sees her for the first time and immediately falls in love with her.
December 4. Marriage of Ingres and Madeleine Chapelle at Saint-Martin-des-Monts. The young wife, born at Châlons-sur-Marne the 28th of October 1782, is the daughter of Mathieu Chapelle, director of a theatrical company. With her Ingres is to experience perfect marital happiness.
- 1814 *March 14.* The father of Ingres dies at Montauban. At the end of August Mme Ingres, his widow, leaves to be with her son, but she remains only a short time in Rome.
In spring Ingres goes to Naples to paint the portraits of Queen Caroline Murat and of the Royal Family.
November 1. He exhibits at the Salon *DON PEDRO OF TOLEDO* and several portraits; these entries are, once again, badly received by the critics.
- 1815 After the final downfall of Napoléon's Empire and of the French dynasty in Naples, Ingres finds himself without protectors. Mme Ingres recovers from a difficult childbirth; her baby does not survive. The family is beset with trying financial difficulties; in order to live Ingres draws innumerable portraits.
- 1817 *March 14.* Death of the mother of Ingres at Montauban. Thanks to the friendly intervention of Charles Thévenin, Director of the Villa Medici, the Duc de Blacas commissions from Ingres a decoration for the Church of San Trinita dei Monti on the theme of *CHRIST GIVING THE KEYS OF HEAVEN TO SAINT PETER*, and he also purchases from him *ROGER FREEING ANGELICA* which is destined for Louis XVIII.
- 1819 *June.* Ingres, invited by his friend the sculptor Bartolini, goes to Florence where he decides to settle the following year.
August 25. *THE GREAT ODALISQUE*, *PHILIP V AND THE MARSHAL OF BERWICK*, *ROGER AND ANGELICA* are exhibited at the Salon. The heart of the artist again is embittered by the acrimonious criticism his works receive.
- 1820 Ingres settles in Florence during the summer. First he lives with Bartolini, then at No. 6550 Via della Colonna, and at his studio, Via delle Belle Donne. He works on *THE VOW OF LOUIS XIII*, officially ordered for the Cathedral of Montauban, and receives numerous commissions from art-lovers.
- 1823 *December 27.* To his great surprise, Ingres is elected corresponding-member of the Académie des Beaux-Arts. This is a great joy for him.
- 1824 *August 25.* *HENRY IV PLAYING WITH HIS CHILDREN*, *THE DEATH OF LEONARDO DA VINCI*, *THE SISTINE CHAPEL*, *THE DAUPHIN'S ENTRY INTO PARIS*, *ARETINO IN THE STUDIO OF TINTORETTO*, *ARETINO AND THE ENVOY FROM CHARLES V* and several portraits are exhibited at the Salon.
October. Very concerned over the welcome which will be given him, Ingres leaves Florence for Paris. He brings with him *THE VOW OF LOUIS XIII*.
November 12. *THE VOW OF LOUIS XIII* is hung at the Salon and arouses universal enthusiasm.
At first staying with his friend Charles Thévenin, the painter afterwards lives at 4 rue de Bourbon, 49 quai des Grands-Augustins and passage Sainte-Marie on the rue du Bac.
- 1825 At the end of the Salon of 1824, when the awards to the artists are distributed in the grand salon of the Louvre, Ingres receives the Cross of the Legion of Honor from Charles X personally.
June 25. By a majority of eighteen voice votes against the seventeen obtained by Horace Vernet, Ingres is elected a member of the Académie des Beaux-Arts to take the place of the late Baron Vivant-Denon, the former Director General of the Imperial Museums.
At the end of the year Ingres opens a studio, next to his own on the Rue des Marais Saint-Germain (now Rue Visconti), for his students. Amaury-Duval is the first to come to work there. The master is revered by his students, of whom there are more than a hundred.
- 1826 *November 12.* Ingres arrives in Montauban to be present at the placing of *THE VOW OF LOUIS XIII* in the choir of the Cathedral. His fellow-citizens accord him an enthusiastic welcome.
End of November. The painter spends several days in Autun where he draws the *Porte Saint-André* and



LA FAMILLE FORESTIER (1806). PARIS. LOUVRE.

- the Roman enclosure-walls which are to appear in THE MARTYRDOM OF SAINT SYMPHORIAN.
- 1827 Ingres receives a residence at the Institute. He works on THE APOTHEOSIS OF HOMER commissioned the preceding year as a decoration for the ceiling of the ninth room in the Charles X Museum at the Louvre. November 4. THE APOTHEOSIS OF HOMER is put in place for the opening of the Salon at which Ingres exhibits the portraits of the COMTE DE PASTORET and MME MARCOTTE DE SAINTE MARIE, as well as OEDIPUS AND THE SPHINX.
- 1829 December 30. Ingres is named professor at the Ecole des Beaux-Arts, replacing Jean-Baptiste Regnault.
- 1830 July 31. With Delacroix, Eugène Deveria, Paul Delaroche and Paulin-Guérin, Ingres takes part during the July Revolution in the protection, organized by Etex, of the Louvre Museum; he guards the paintings of the Italian School.
- 1832 December. Ingres is named vice-president of the Ecole des Beaux-Arts for the year 1833.
- 1833 March 1. He sends to the Salon the portraits of BERTIN THE ELDER, and of MME DEVAUCAY.
May 1. He receives the Cross of Officer of the Legion of Honor.
December. Named president of the Ecole des Beaux-Arts for the year 1834, Ingres first concerns himself over the healthfulness of the surroundings.
- 1834 THE MARTYRDOM OF SAINT SYMPHORIAN is exhibited at the Salon at the same time as the portrait of MME LEBLANC. Public reception is very reserved. Ingres, profoundly discouraged, asks to succeed Horace Vernet at the Villa Medici.
July 5. He is named Director of the French Academy in Rome. He then refuses all orders and forbids that any of his works be exhibited at the Salon.
Beginning of December. Accompanied by his wife and his student Georges Lefrançois, Ingres leaves Paris. On the eighth he is in Milan, then he goes to Bergamo, Brescia, Verona, Padua, Venice and Florence.
- 1835 January 4. Ingres arrives in Rome at two o'clock in the morning. He is triumphantly received by the students of the Villa Medici.
May-June. With Lefrançois, he visits Orvieto and Siena and returns in 'better spirits'.
- 1835- Ingres restores and enlarges the Villa Medici. He establishes an archaeology course and a library, increases the number of life classes, and augments the galleries' collection of casts of works of art of Antiquity and the Renaissance. He has little time nor inclination to work for himself. During the cholera epidemics of 1835-6 his fortitude reassures the young artists. To set an example he takes up his painting in spite of his bad health.
- 1840 Ingres finishes the three paintings undertaken since his arrival: THE ODALISQUE WITH SLAVE, THE VIRGIN WITH THE HOST, and STRATONICE. He begins to be preoccupied with his return to Paris.
- 1841 April. He leaves to his successor, Victor Schnetz, a flourishing Villa Medici. His students, after touching farewells, feel however 'an air of liberty floating around them'. They have lost their mentor.
- Before returning to Paris, Ingres stops at Florence, where he finds Bartolini, and at Pisa; he boards the ship at Leghorn.
France bestows a triumphant welcome on the master. A banquet for four hundred and twenty-six persons, presided over by the Marquis de Pastoret, as well as a concert, organized by Berlioz, are given in honour of Ingres. Louis-Philippe invites him to visit Versailles and has him for dinner at Neuilly. The French Comedians grant him free admission to their theatre for life. A real congeniality surrounds him, as if to make him forget the past bitterness.
- 1842 May. Ingres finishes the portrait of the DUC D'ORLÉANS, whose death two months later, on July 13, is to cause him real sorrow. He devotes himself to official works and to portraits.
June. Ingres receives the Prussian Cross of Civil Merit.
June 25. He signs the petition favouring the return of David's ashes.
- 1843 August. With his wife, the painter settles at the Château de Dampierre. He begins the decoration commissioned in 1839 by the Duc de Luynes. For the two allegorical panels, THE GOLDEN AGE and THE IRON AGE, he is to receive seventy thousand francs.
- 1844 May 13. The Municipal Council of Montauban decides to name after Ingres a new street which will extend from the rue Corail to the circle.
- 1845 August 24. Ingres is named Commander of the Legion of Honor.
- 1846 January 11. He agrees to send eleven paintings to the Galerie des Beaux-Arts, 22 boulevard Bonne-Nouvelle, where there is to be a benefit exhibition for the Pension and Aid Fund of the Société des Artistes.
- 1847 November. Ingres departs from the Château de Dampierre never to return to it. He leaves THE GOLDEN AGE almost finished, and THE IRON AGE only sketched.
- 1848 June. The painter refuses to be a candidate for the Constituent Assembly.
October 29. Named a member of the Permanent Commission of Fine Arts, Ingres demands complete freedom of admission to the Salon and the suppression of the jury.
- 1849 Ingres is nominated vice-president of the Ecole des Beaux-Arts for the year 1849.
May 17. He resigns his membership on the Permanent Commission of Fine Arts.
July 27. Mme Ingres, suffering since March from a serious blood ailment, dies at the age of seventy. Ingres experiences a 'frightful despair' and remains for many months distraught.
September. He agrees to stay with his friends the Marcottes at Poncellet.
October. Ingres gives up his Institute apartment and settles in 'the house of Pradier's widow', 27 rue Jacob.
- 1850 Ingres is named president of the Ecole des Beaux-Arts for the year 1850.
March 7. Not being able to bear the idea of returning alone to Dampierre, Ingres definitely abandons THE GOLDEN AGE and signs an agreement with the Duc de



MME DESTOUCHES (1816). PARIS, LOUVRE.

Luynes which releases them both according to the terms of the settlement which is accepted the fourth of June, 1849.

End of June. Incapable of forgetting his sorrow, Ingres leaves for Jersey where he arrives July 2 and which he quickly leaves for Avranches, Bayeux and Caen.

July 18. Return of the painter to Paris.

- 1851 He gathers together the documents for Albert Magimel's book, entitled, *Oeuvres de J. A. D. Ingres, 1800-1851*. Most of his paintings will be included in line engravings by Achille Reveil. Ingres starts again to paint and works on the portraits of MME MOITESSIER and MME GONSE.

June 15. In the company of Gatteaux, he attends the unveiling of the statue of Poussin at Andelys.

July 18. Ingres presents fifty-one paintings from his collection to the City of Montauban. On the eighteenth of December he will augment this donation, and throughout the following years will contribute other paintings, engravings, medals, Greek and Etruscan vases.

October 25. The painter hands in his resignation as professor at the Ecole des Beaux-Arts. His colleagues award him the title of rector and the management of the Beaux-Arts grants him an annual indemnity of a thousand francs.

- 1852 *April 15.* On the advice of his friends, Ingres, seventy-one years old, remarries at Versailles a Mlle Delphine Ramel, a relative of Marcotte. Ingres' wife, who is forty-three years old, is the daughter of Jean-Baptiste-Joseph-Dominique Ramel, Mortgage Commissioner of Versailles, and of Mme Ramel, née Marie-Anne-Philippine-Delphine Rochet. Ingres then lived at 49 rue de Lille.

- 1853 *March 2.* By prefectural decree the painter is commissioned to decorate the ceiling and the surrounding eight panels of the Emperor's Salon in the Hôtel de Ville. The work has to be completed by the end of the year. Ingres chooses as a subject THE APOTHEOSIS OF NAPOLEON I. He works in a studio which is put at his disposal and is near him on the rue de Lille.

August 19. The sale to M. and Mme Ingres and M. and Mme Guille, for the sum of twenty thousand francs, of the so-called house *du Change* in Meung-sur-Loire. For thirteen years Ingres will spend the summer months there. M. Guille, a notary in Meung-sur-Loire, had married Léonie-Marie-Joséphine Ramel, the sister of Mme Ingres.

- 1854 *Beginning of February.* The Emperor and Empress come to the studio of Ingres to see THE APOTHEOSIS OF NAPOLEON I. The painting is a great success.

May 15. Inauguration at the Montauban Hôtel de Ville (now the Musée Ingres) of the Ingres Room arranged by his student Armand Cambon and including the gifts presented since 1851 by the artist to his native city.

- 1855 *May 15.* Ingres, who since 1834 has absented himself from the Salons, agrees to exhibit in the Fine Arts Section of the Universal Exposition. He prepares a selection of forty-three paintings most representative of his art, as well as twenty-five cartoons for the

stained-glass windows of the Chapel of Dreux and the Chapel of Saint Ferdinand at Neuilly.

September. With his wife, Ingres visits the home of his brother-in-law, Edmond Ramel, at Cannes.

November 15. Raised to the dignity of Grand Officer of the Legion of Honor through the intervention of Prince Napoléon, Ingres receives his decoration from the Emperor himself at the distribution of awards granted on the occasion of the Universal Exposition.

- 1856 *April.* While repair-work is going on in his apartment, Ingres takes refuge in Meung-sur-Loire where he completes several paintings. At this time he writes, 'I am absorbed in my work which I have never loved as much as now.'

- 1858 *March 20.* Ingres sends his portrait to the Museum of Florence, which had requested it several years before; it is to be part of their celebrated gallery of artists' self-portraits.

- 1861 King Leopold of Belgium acquires HOMER AND HIS GUIDE which the master has just finished.

At the beginning of the year the friends of Ingres organize at the Salon des Arts Unis, 26 rue de Provence, an exhibition of ninety-two drawings by the artist.

- 1862 *April.* At the Exposition des Beaux-Arts of Montauban twenty-three paintings and eighteen drawings by Ingres are shown.

May 25. Ingres is named senator.

June 1. On this day, two hundred and fifty French artists present him with a medal.

July 4. Ingres is made a member of the Imperial Council of Public Instruction.

September 8. He writes to the president of the Académie des Beaux-Arts to protest against the proposed dispersal of the Campana Collection.

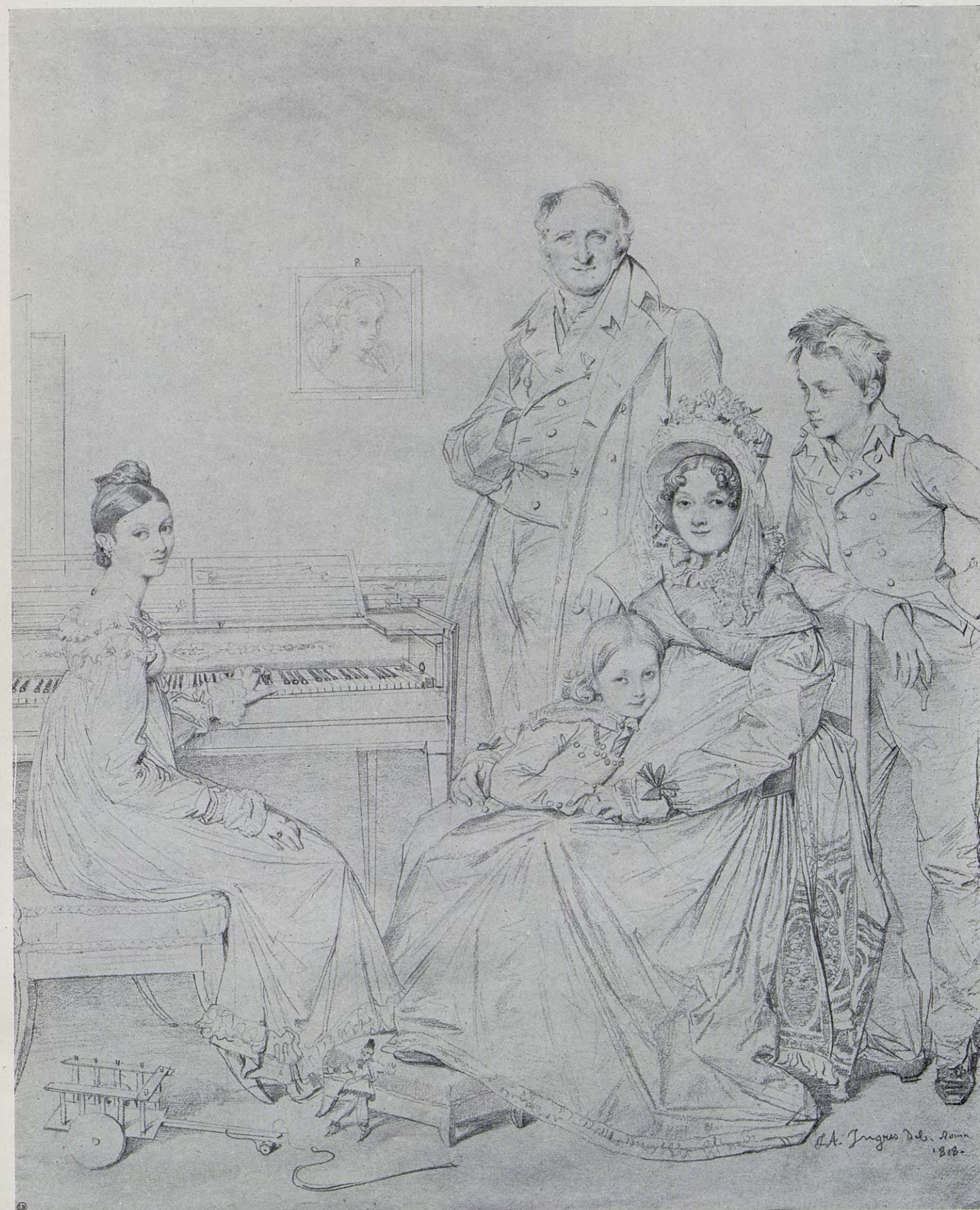
On the occasion of his appointment as senator, the master is solemnly received by the municipality and the inhabitants of Meung-sur-Loire. Named honorary church warden, a short time later he will give to the Church of Meung a stained-glass window representing Saint Dominic, his patron saint.

- 1863 *July 14.* Armand Cambon presents to Ingres the golden crown which, through subscription, the Montalbanais had procured for him.

November 13. A decree takes away the main rights of the Académie des Beaux-Arts over the Ecole des Beaux-Arts. Ingres, in favour of the Académie, protests violently.

- 1865 *July 3.* Named a member of the Royal Fine Arts Academy of Antwerp, the master sends to the Antwerp Museum his PORTRAIT AT THE AGE OF EIGHTY-FIVE.

- 1866 *January 28.* Ingres' will is made in which he bequeaths to the City of Montauban his collections comprised of his own paintings and a considerable number of his own drawings, as well as prints, books, Etruscan sarcophagi, Greek terra-cottas, fragments of antique bronze and marble, portraits of Haydn, Mozart and Gluck, musical scores, his violin, and so forth. In addition, Ingres leaves to the Academy of



LA FAMILLE STAMATY (1818). PARIS, LOUVRE.



NICOLO PAGANINI (1819). PARIS, LOUVRE.

Toulouse his painting of VIRGIL READING FROM THE AENEID BEFORE AUGUSTUS. He makes different bequests to Armand Cambon, Paul and Raymond Balze, the engraver Calamatta and the historical painter Perrin. His wife is his residuary legatee.

1867 *January 8.* Ingres makes a tracing of the CHRIST AT THE TOMB by Giotto. The same day, after a musical gathering at his home, he catches cold and contracts double pneumonia.

January 14. At one o'clock in the morning, he dies at 11 quai Voltaire.

January 17. His impressive funeral takes place at the Church of Saint Thomas Aquinas. He is buried at

Père-Lachaise. On his tomb, a stele, drawn by Victor Baltard, is surmounted by his bust done in 1860 by Bonnassieux.

February 8. The City of Montauban accepts the bequest of Ingres. In accordance with the artist's will, Armand Cambon is entrusted with installing the collections of the first floor of the Hôtel de Ville (to-day the Musée Ingres) in the former apartment of Monseigneur de Breteuil.

Great posthumous exhibition at the Ecole des Beaux-Arts of five hundred and eighty-four paintings, studies, drawings, and sketches by Ingres.

1869 The Musée Ingres at Montauban is inaugurated.

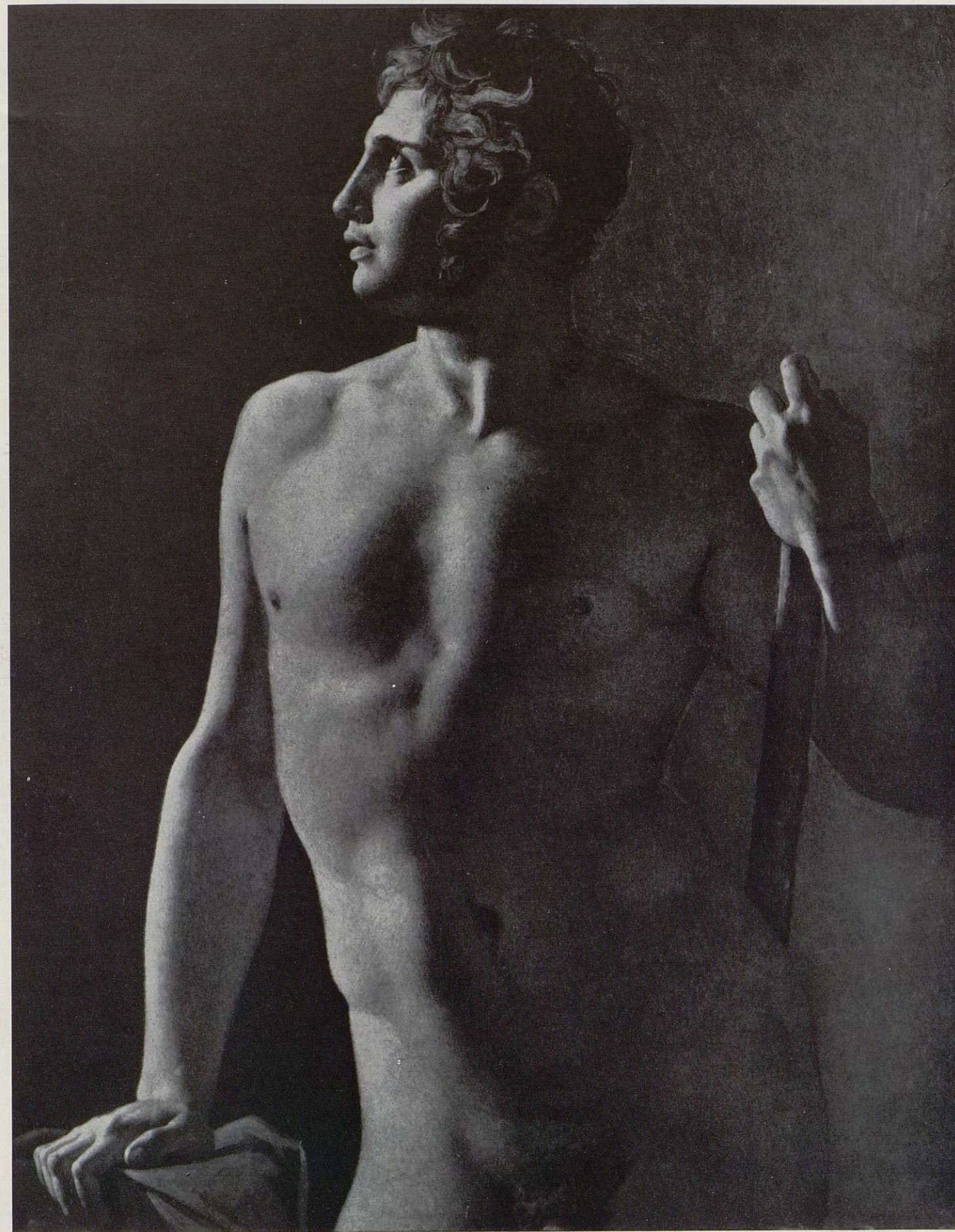


INGRES AT THE AGE OF FIFTY-FIVE (1835). PARIS, LOUVRE.

PLATES

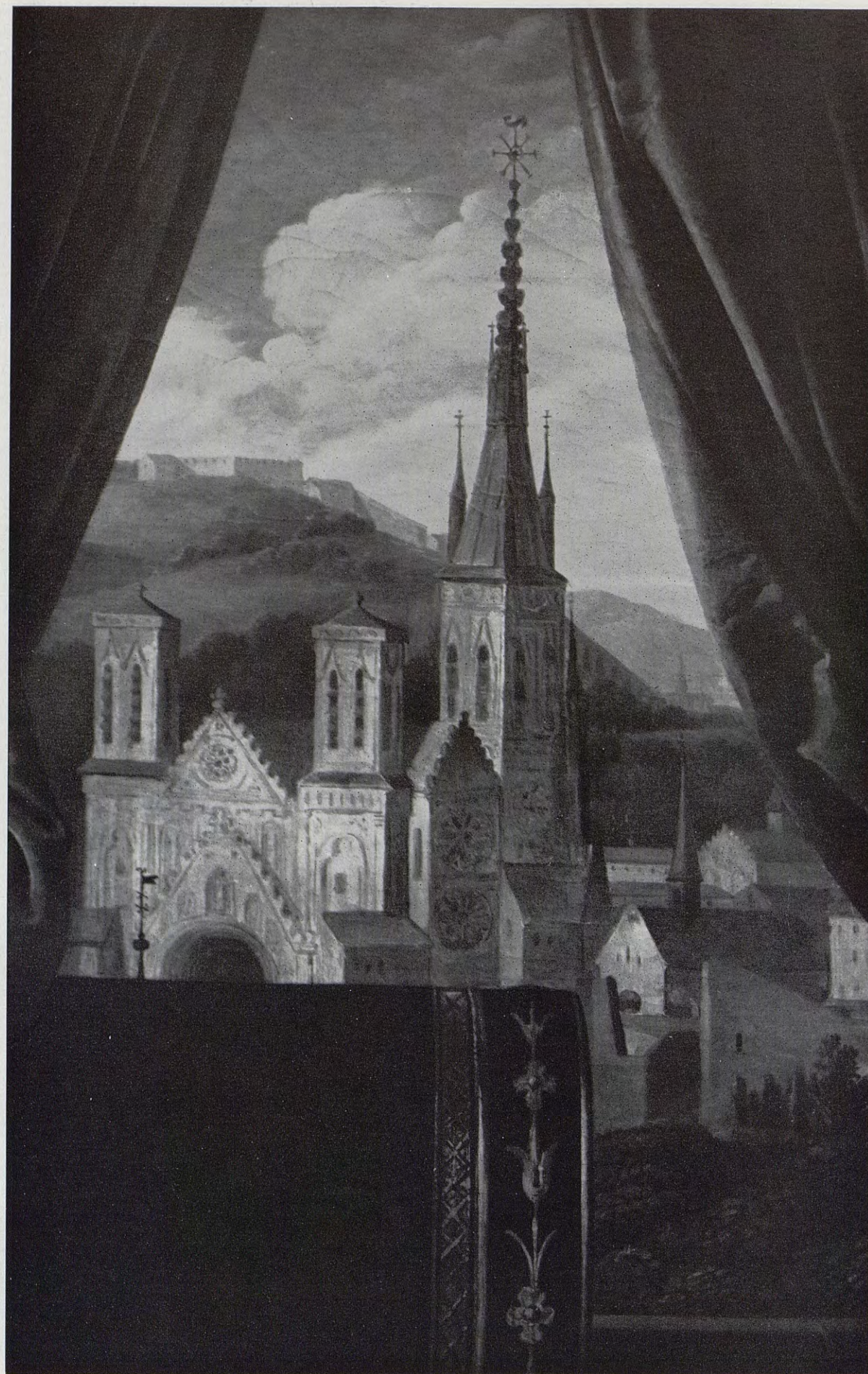


3. BONAPARTE AS FIRST CONSUL (Cat. No. 14)



4. TORSE D'HOMME (Cat. n° 4)

MALE TORSO



5. PAYSAGE, DÉTAIL DE LA PL. 3

LANDSCAPE, DETAIL FROM PL. 3



6. NAPOLEON I^{er} (Cat. n° 27)

NAPOLÉON I



7. M. RIVIÈRE (Cat. n° 22)

M. RIVIÈRE



8. MME RIVIÈRE (Cat. n° 23)

MME RIVIÈRE



9. M. BOCHET (Cat. n° 76) M. BOCHET



10. MME AYMON (Cat. n° 25) MME AYMON



11. MLES HARVEY, DESSIN (cf. Cat. n° 35)

MLES HARVEY. DRAWING

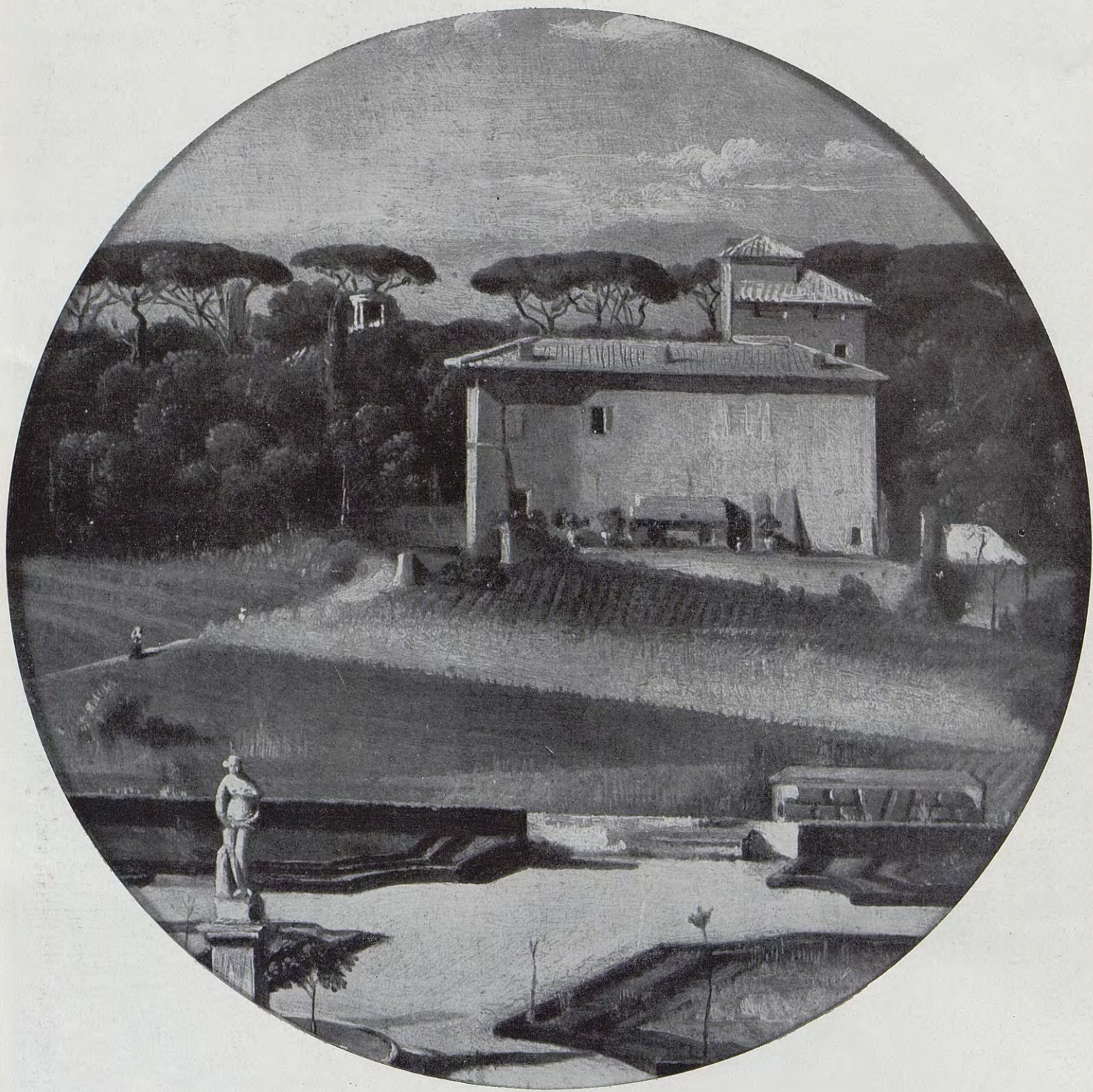


12. MLE RIVIÈRE (Cat. No. 24)



13. Mlle RIVIÈRE, DÉTAIL DE LA PL. 12

MLLE RIVIÈRE, DETAIL FROM PL. 12



14. LE CASINO DE RAPHAËL (Cat. n° 50) THE CASINO OF RAPHAËL

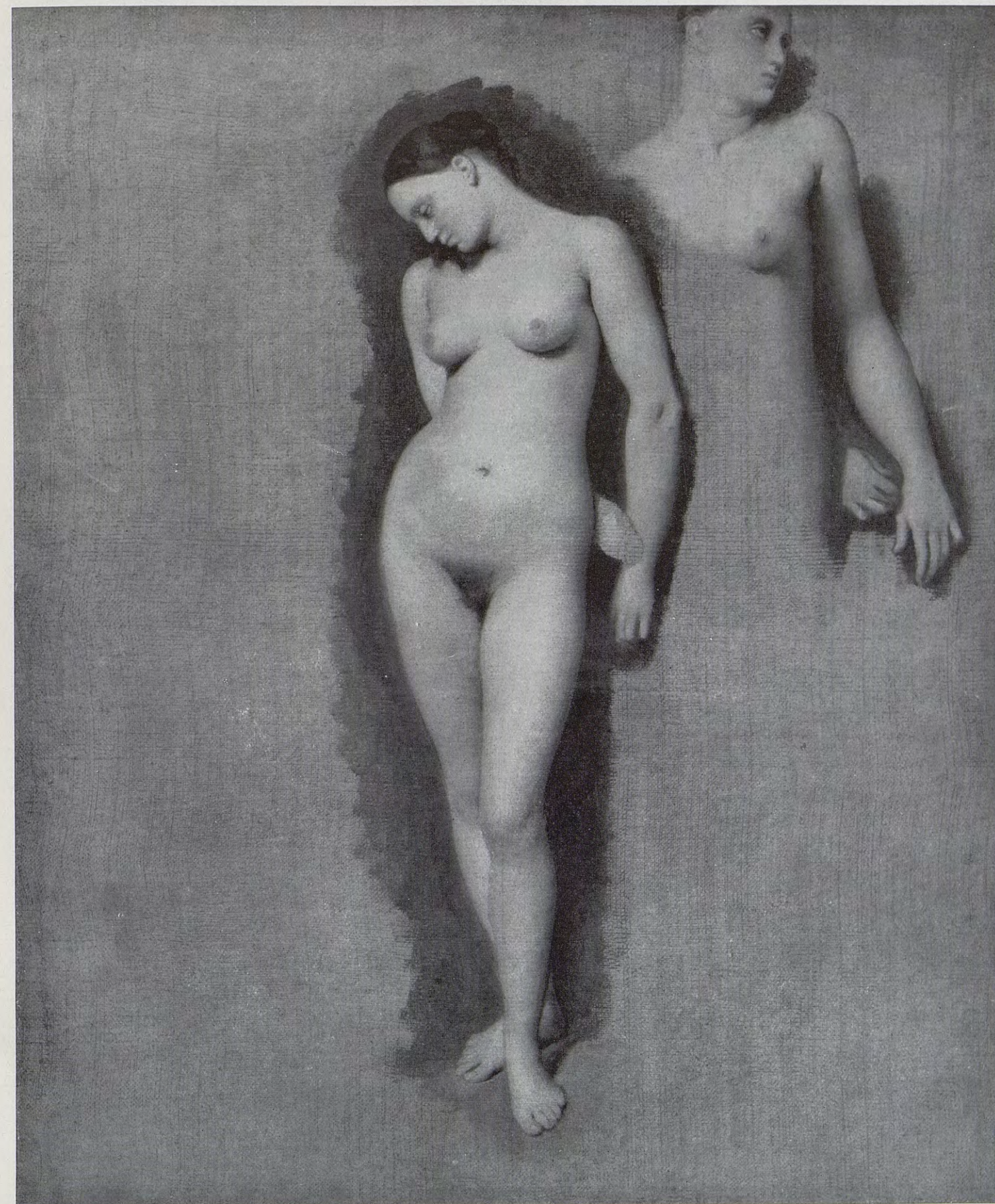


15. BAIGNEUSE A MI-CORPS (Cat. n° 45)

BATHING WOMAN, HALF-LENGTH

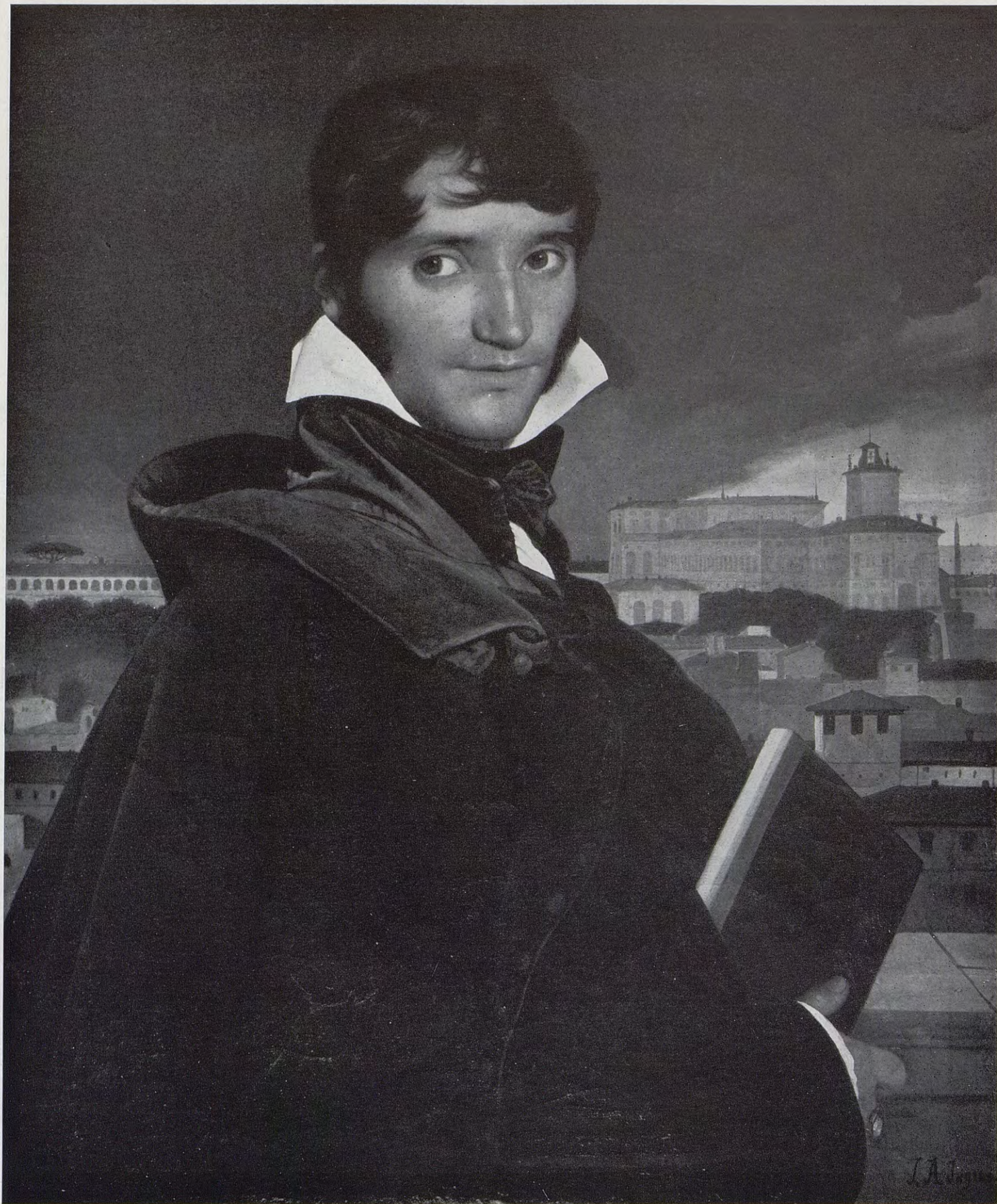


16. ANGÉLIQUE (Cat. n° 287) ANGELICA



17. ANGÉLIQUE, ÉTUDE (Cat. n° 126)

ANGELICA. STUDY



18. LE PEINTRE GRANET (Cat. n° 51)

THE PAINTER GRANET



19. MME DEVAUÇAY (Cat. n° 48)

MME DEVAUÇAY

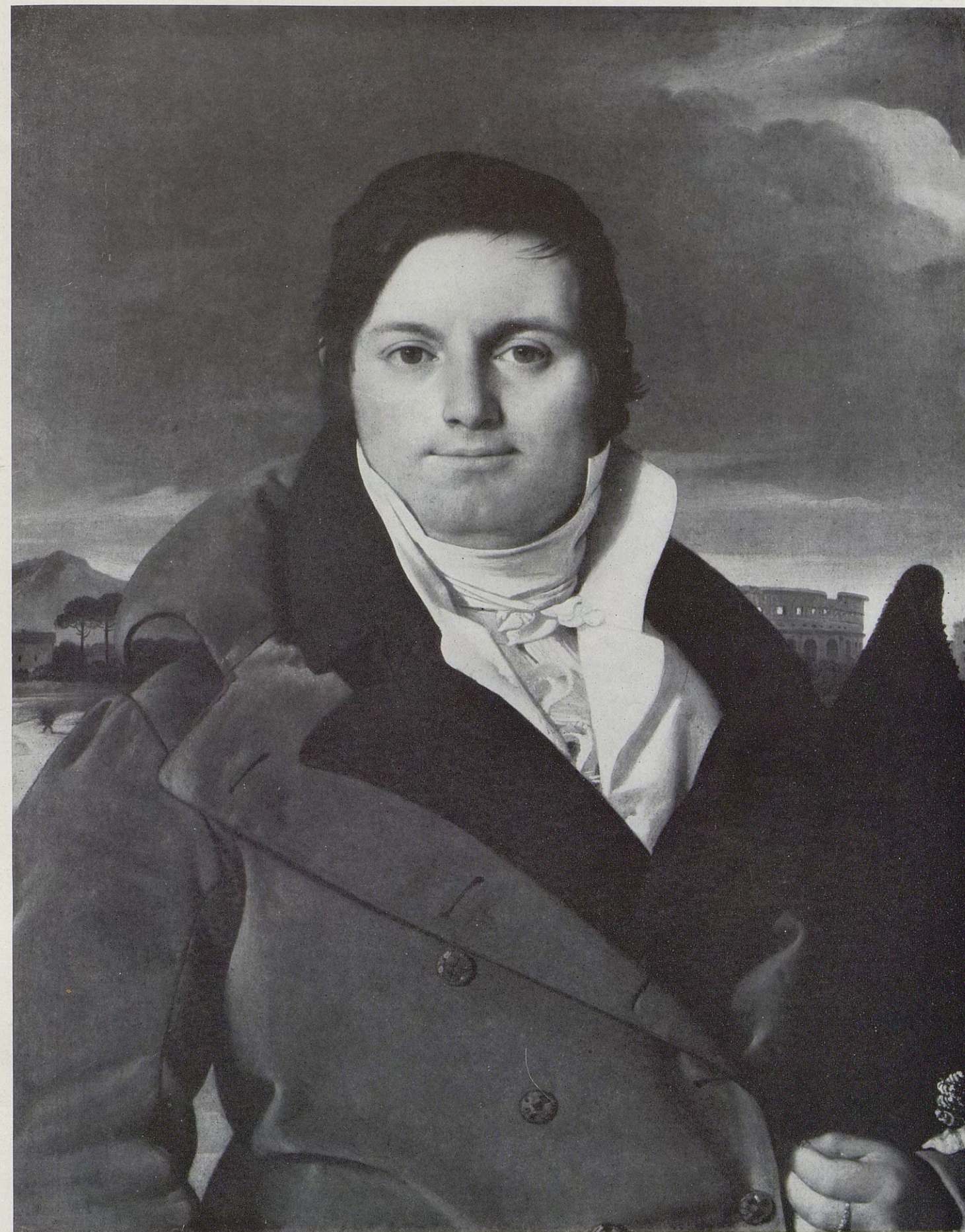


20. M. MARCOTTE D'ARGENTEUIL, DESSIN

M. MARCOTTE D'ARGENTEUIL. DRAWING

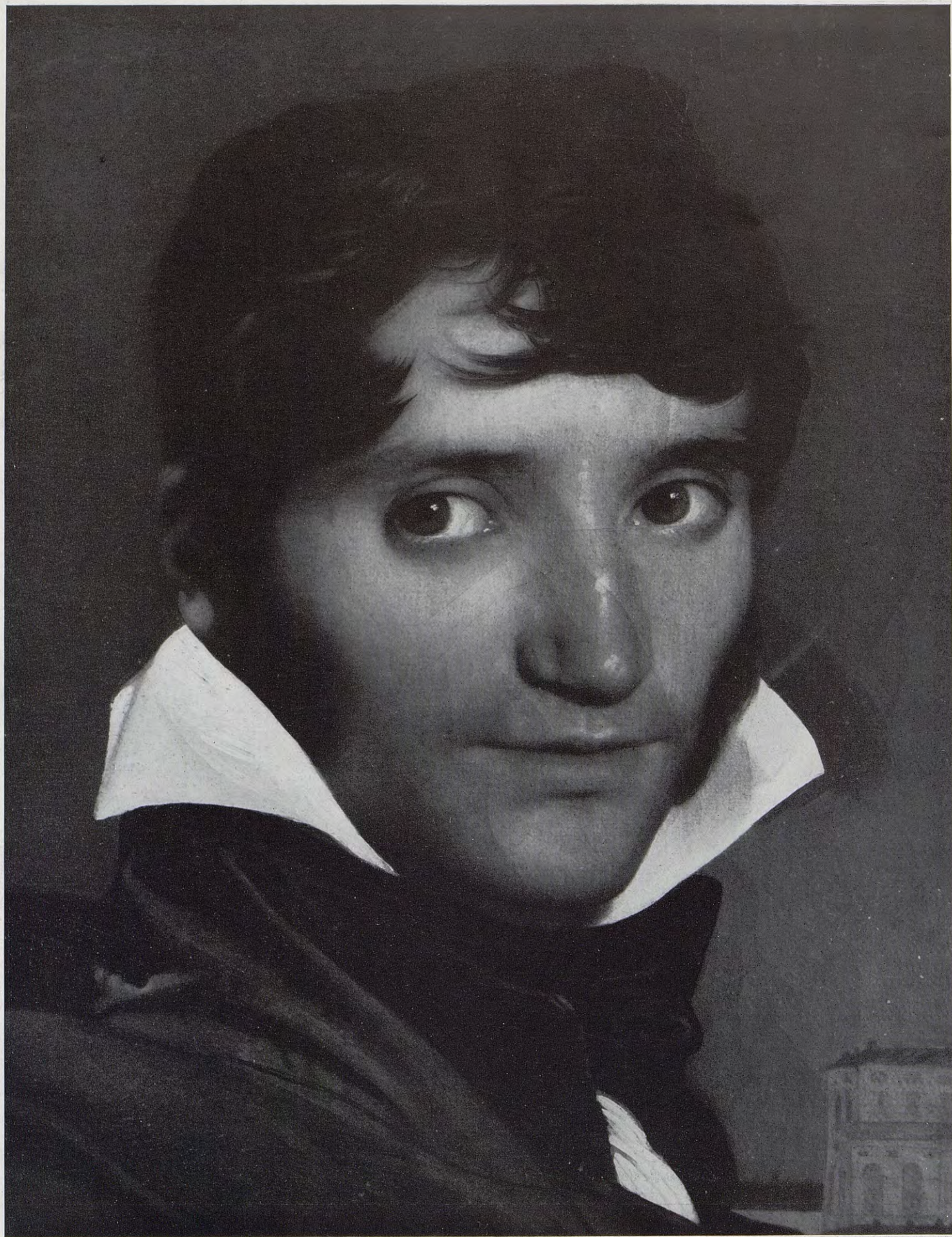


21. M. MARCOTTE D'ARGENTEUIL (Cat. No. 69)



22. M. MOLTEDO (Cat. n° 71)

M. MOLTEDO



23. LE PEINTRE GRANET, DÉTAIL DE LA PL. 18

THE PAINTER GRANET, DETAIL FROM PL. 18



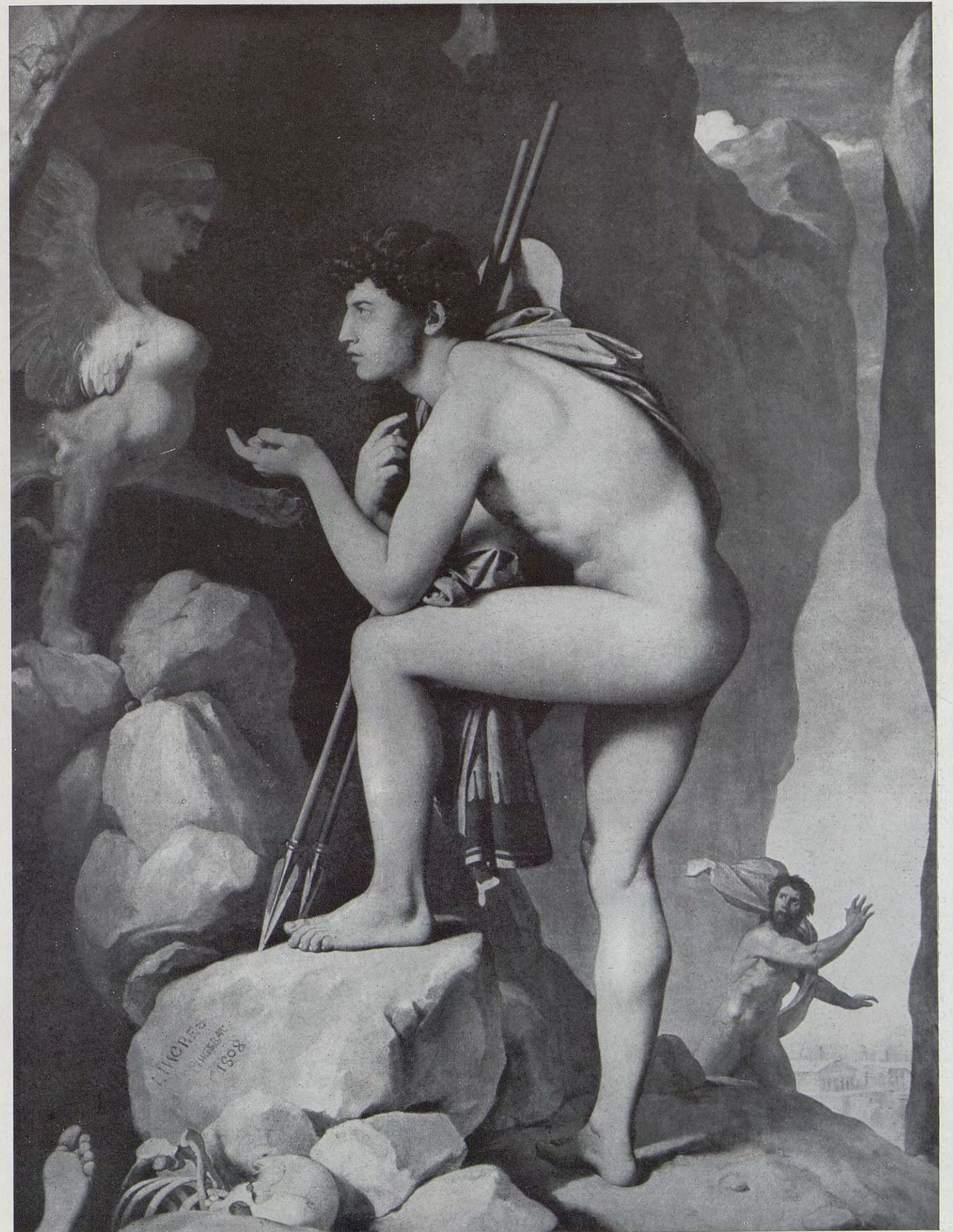
24. MME DEVAUÇAY, DÉTAIL DE LA PL. 19

MME DEVAUÇAY, DETAIL FROM PL. 19



25. JUPITER ET THÉTIS (Cat. n° 72)

JUPITER AND THETIS



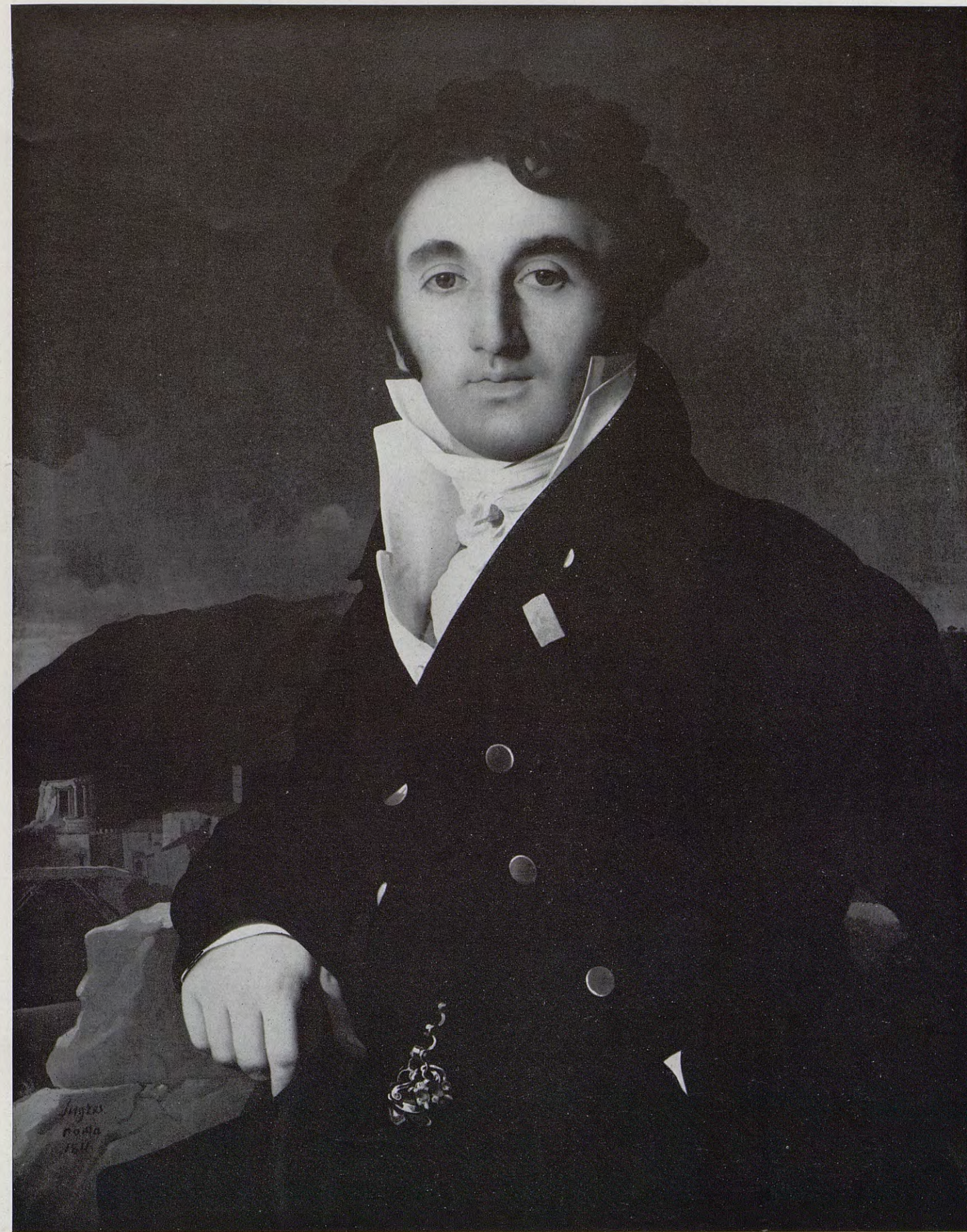
26. CEDIPE ET LE SPHINX (Cat. n° 60)

CEDEPUS AND THE SPHINX



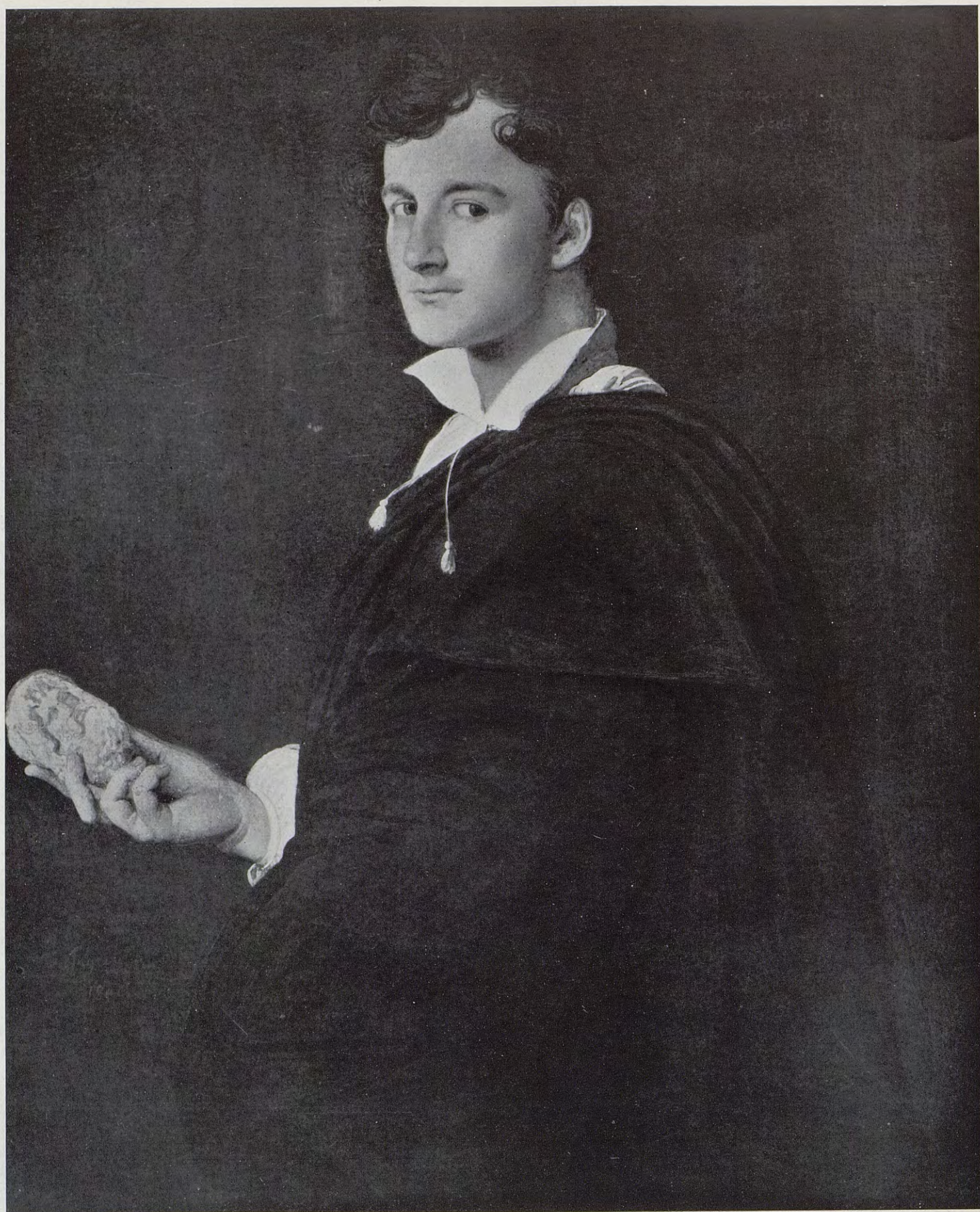
27. LA COMTESSE DE TOURNON (Cat. n° 84)

THE COMTESSE DE TOURNON



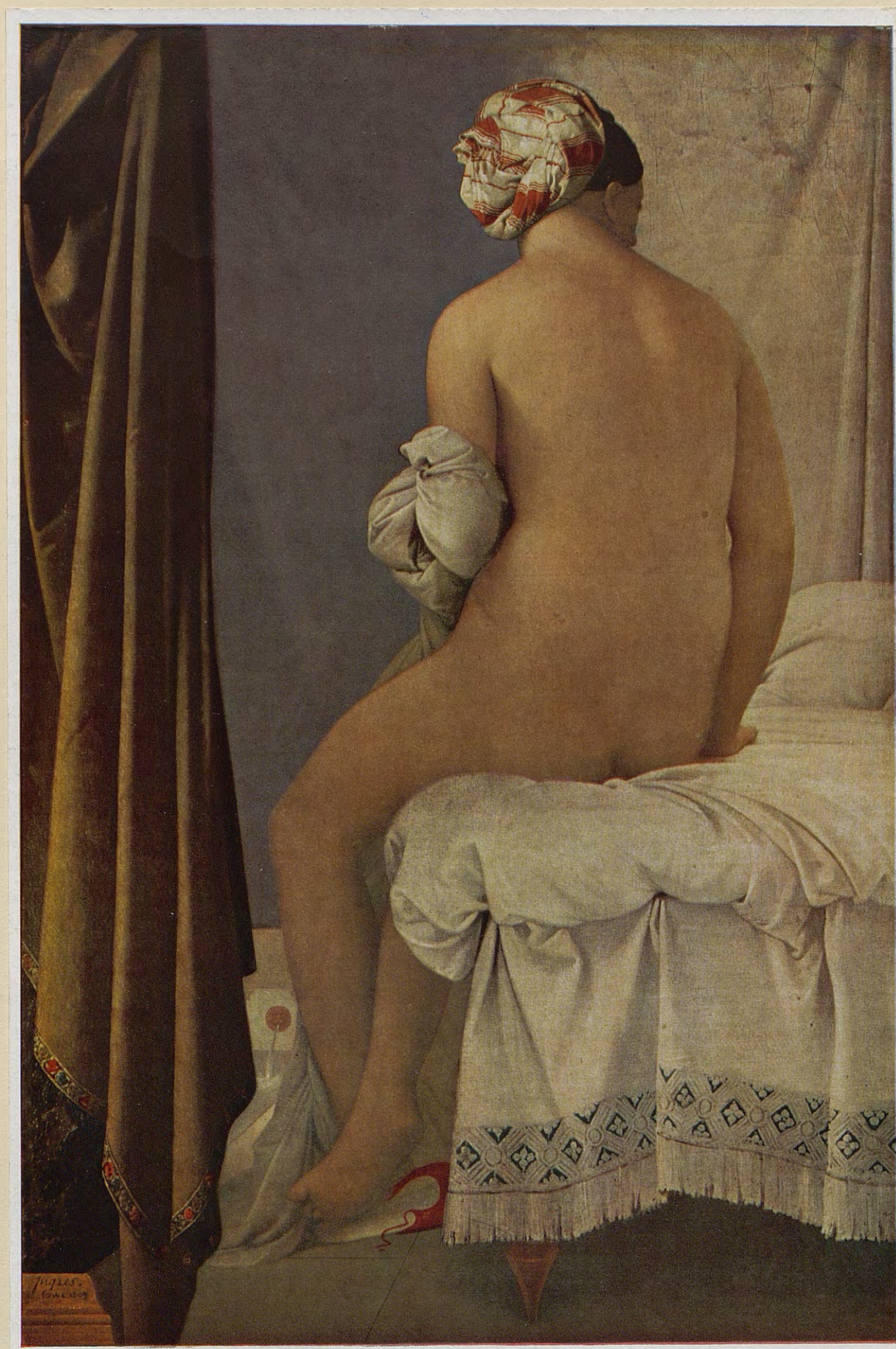
28. M. CORDIER (Cat. n° 78)

M. CORDIER

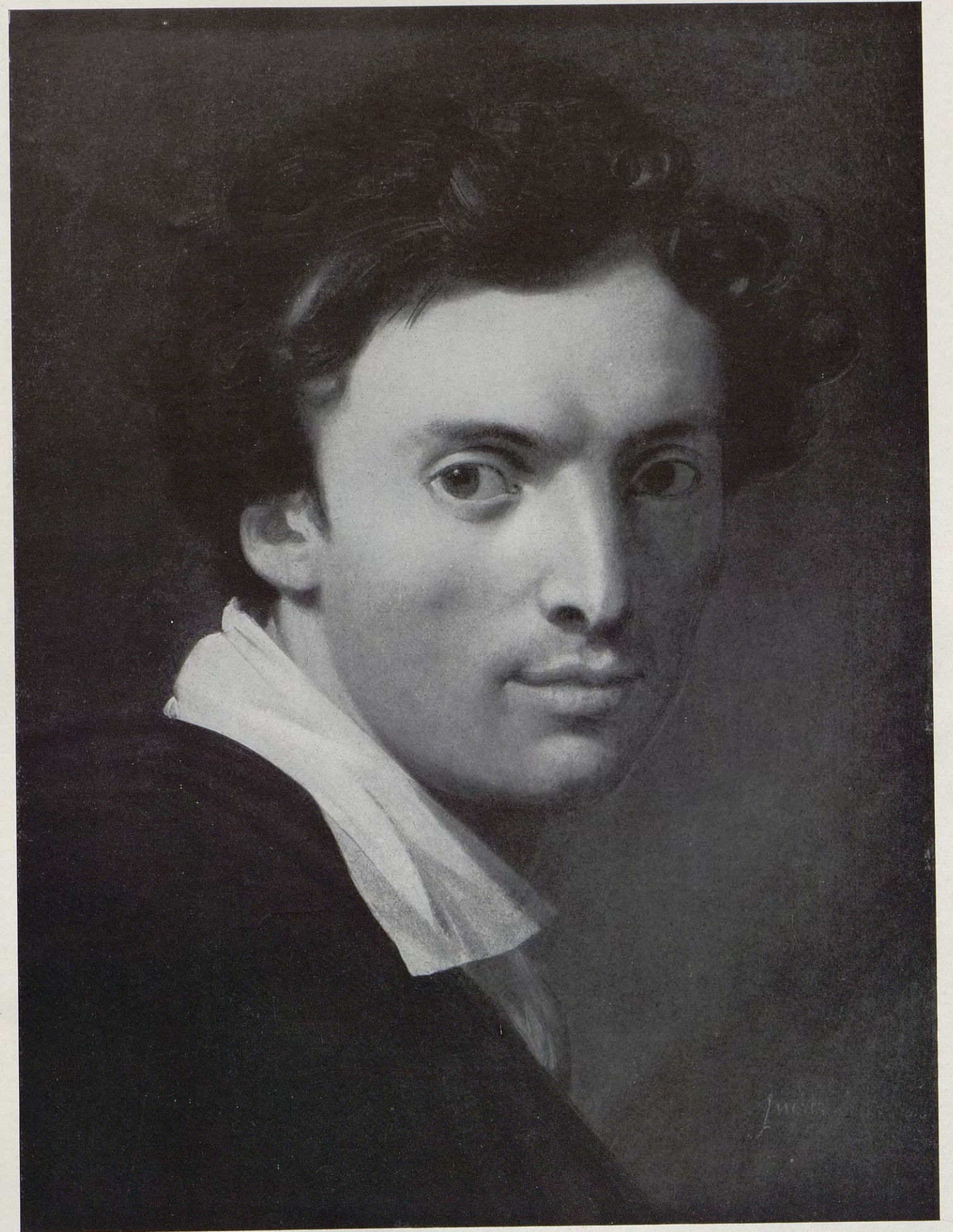


29. LE SCULPTEUR BARTOLINI (Cat. n° 26)

THE SCULPTOR BARTOLINI



30. THE BATHER OF VALPINÇON (Cat. No. 53)



31. LE SCULPTEUR CORTOT (Cat. n° 105)

THE SCULPTOR CORTOT



32. M. DE NORVINS (Cat. n° 81)

M. DE NORVINS



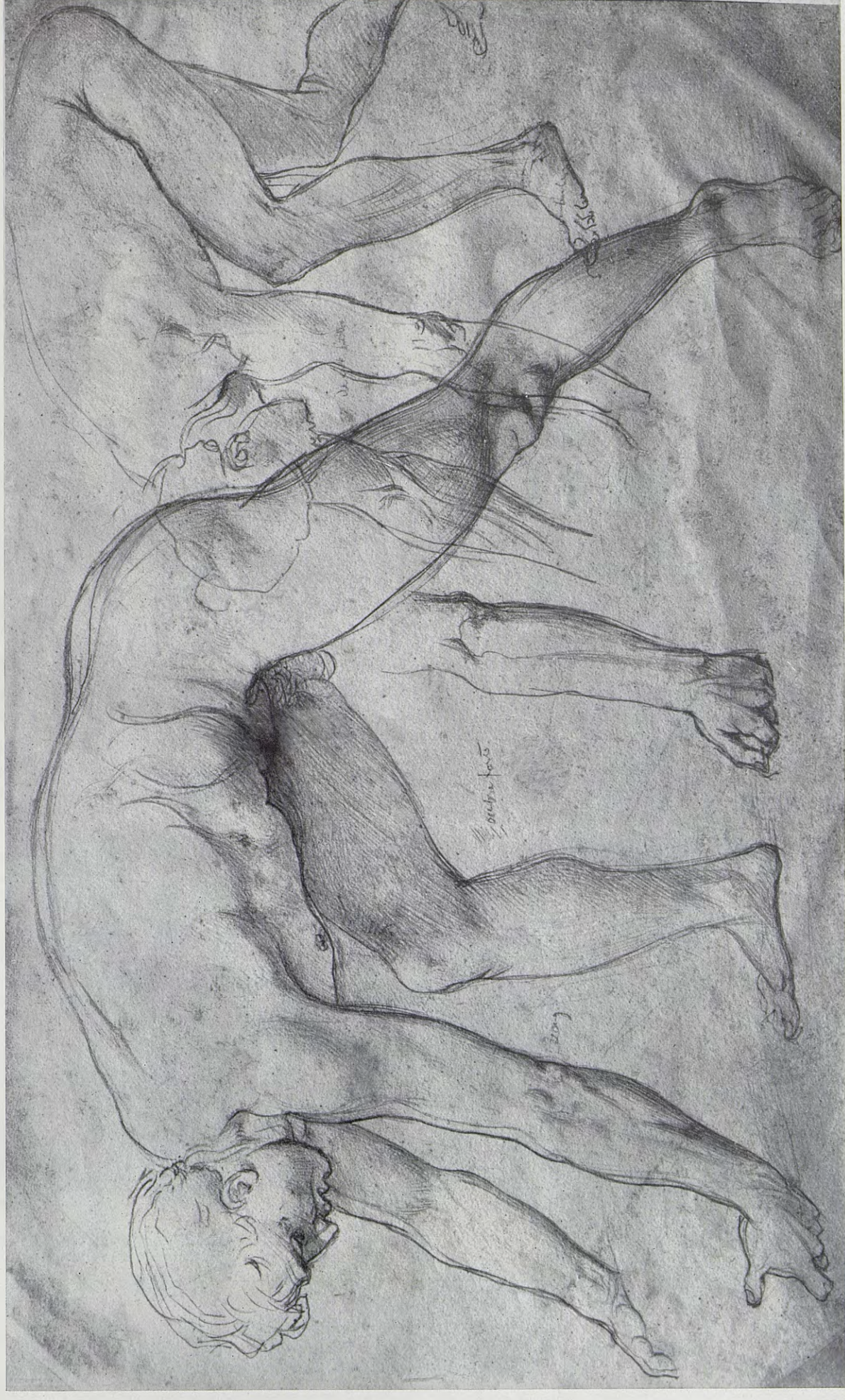
33. MME PANCKOUCKE (Cat. n° 77)

MME PANCKOUCKE



34. ROMULUS VAINQUEUR D'ACRON (Cat. n° 82)

ROMULUS VICTORIOUS OVER ACRON



35. ROMULUS VAINQUEUR D'ACRON. ÉTUDE DESSINÉE

ROMULUS VICTORIOUS OVER ACRON. STUDY



36. RAPHAËL ET LA FORNARINA (Cat. n° 88)

RAPHAEL AND THE FORNARINA



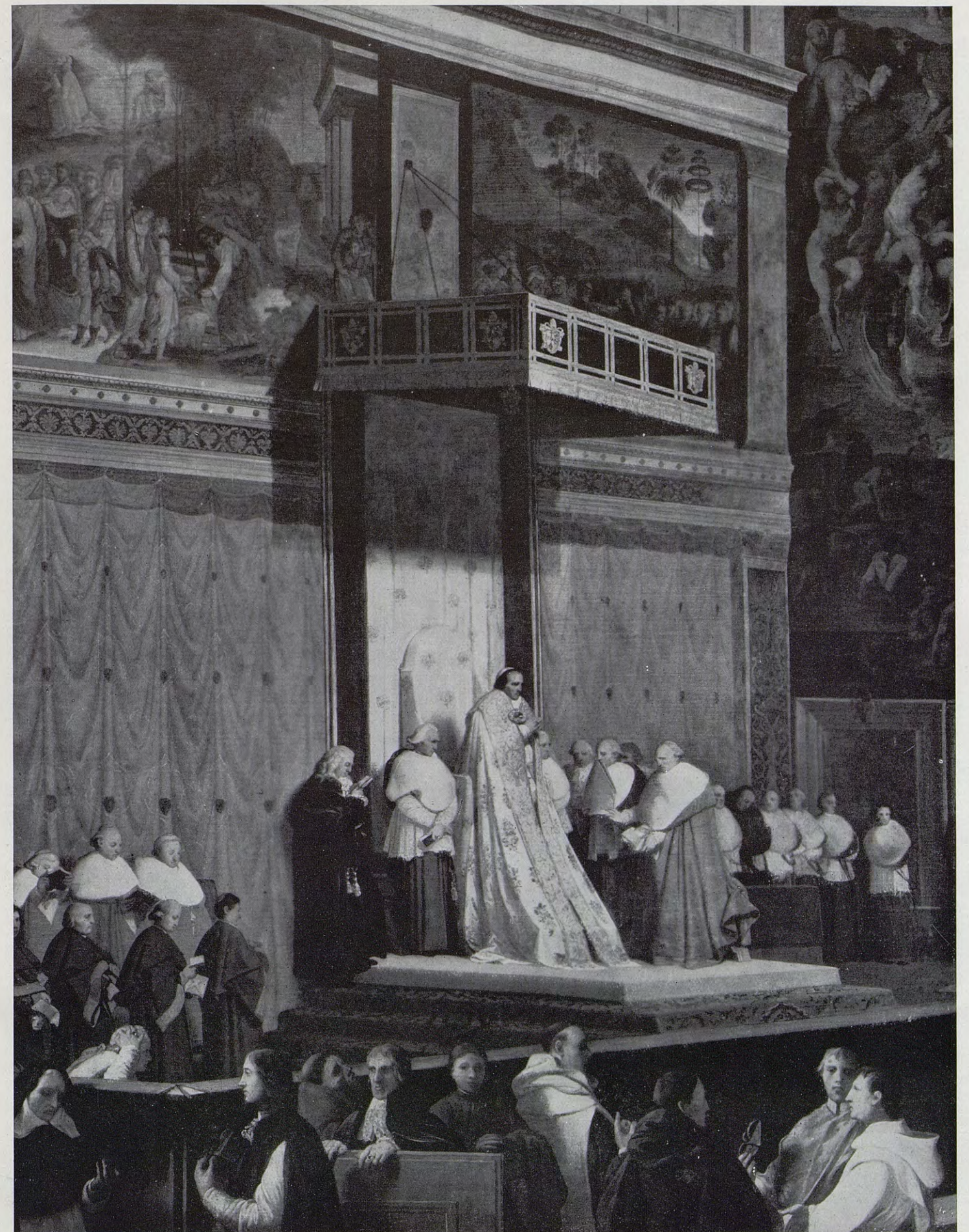
37. LES FIANÇAILLES DE RAPHAËL (Cat. n° 85)

THE BETROTHAL OF RAPHAEL



38. LA CHAPELLE SIXTINE, 1820 (Cat. n° 131)

THE SISTINE CHAPEL. 1820



39. LA CHAPELLE SIXTINE, DÉTAIL DE LA PL. 2

THE SISTINE CHAPEL, DETAIL FROM PL. 2



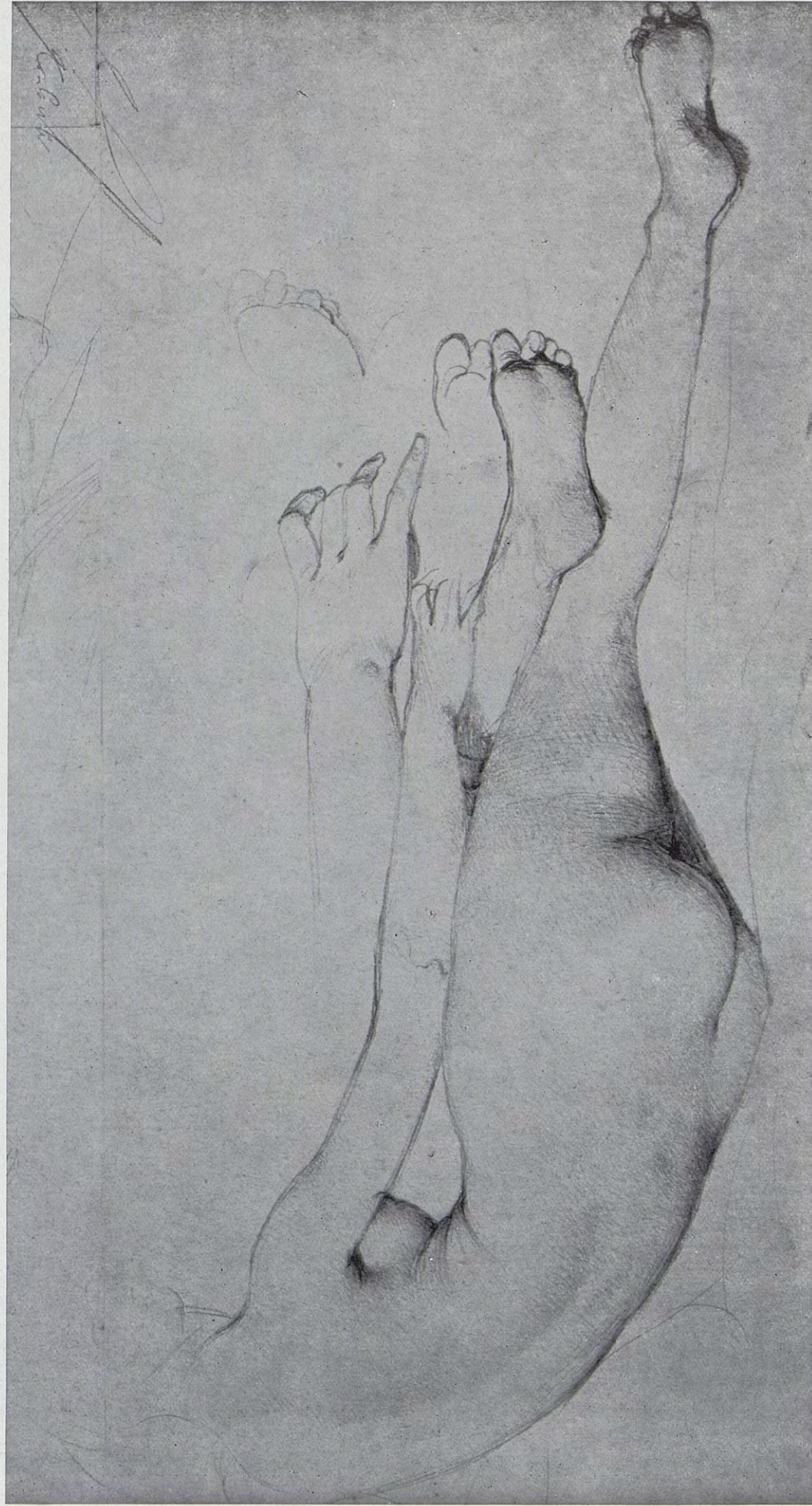
40. MME DE SENONNES (Cat. n° 109)

MME DE SENONNES



41. M. DEVILLERS (Cat. n° 79)

M. DEVILLERS



42. LA GRANDE ODALISQUE, ÉTUDE DESSINÉE

THE » GRANDE ODALISQUE «



43. LA GRANDE ODALISQUE (Cat. n° 93)

THE » GRANDE ODALISQUE «, STUDY



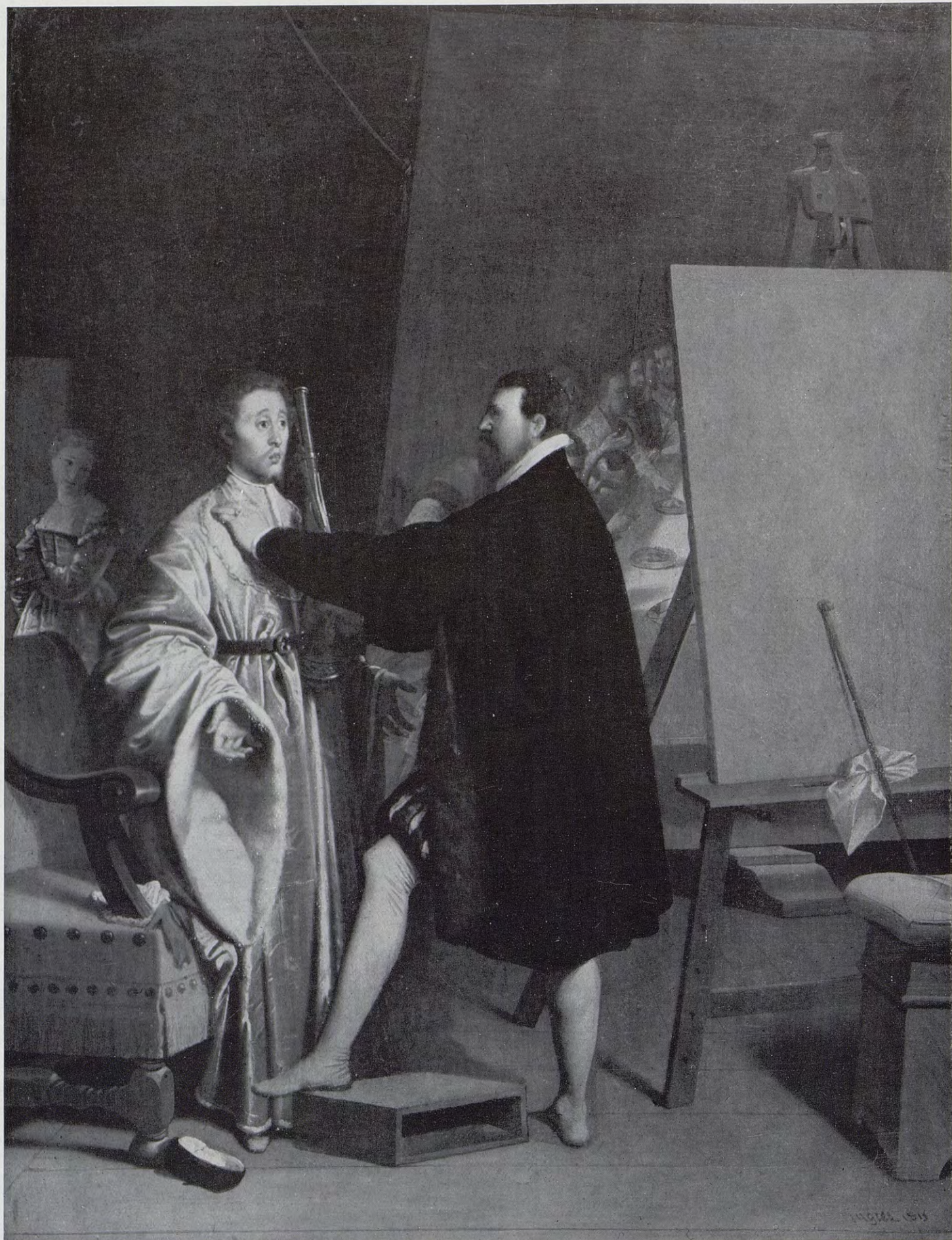
44. MAIN ET PIED DE LA GRANDE ODALISQUE,
DÉTAIL DE LA PL. 43

HAND AND FOOT OF THE »GRANDE ODALISQUE«,
DETAIL FROM PL. 43



45. LES MAINS DE MME DE SENONNES, DÉTAIL DE LA PL. 40

THE HANDS OF MME DE SENONNES, DETAIL FROM PL. 40



46. L'ARÉTIN CHEZ LE TINTORET (Cat. n° 104)

ARETINO VISITING TINTORETTO



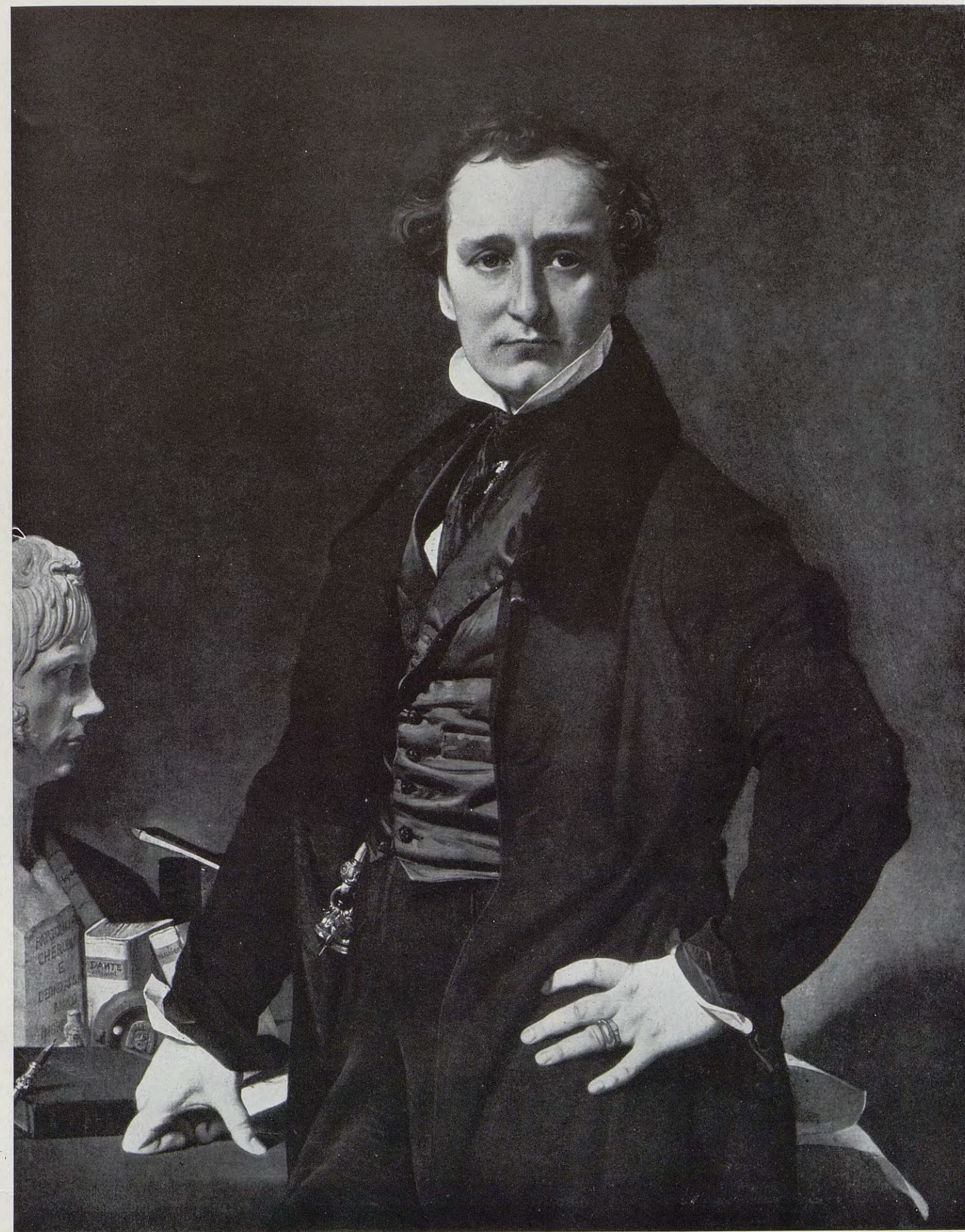
47. L'ARÉTIN ET L'ENVOYÉ DE CHARLES-QUINT (Cat. n° 103)

ARETINO AND THE ENVOY OF CHARLES V



48. MME INGRES, NÉE CHAPELLE (Cat. n° 107)

MME INGRES, NÉE CHAPELLE



49. LE SCULPTEUR BARTOLINI (Cat. n° 142)

THE SCULPTOR BARTOLINI



50. DON PEDRO DE TOLÈDE BAISANT L'ÉPÉE
DE HENRI IV (Cat. n° 141)

DON PEDRO OF TOLEDO KISSING
THE SWORD OF HENRI IV



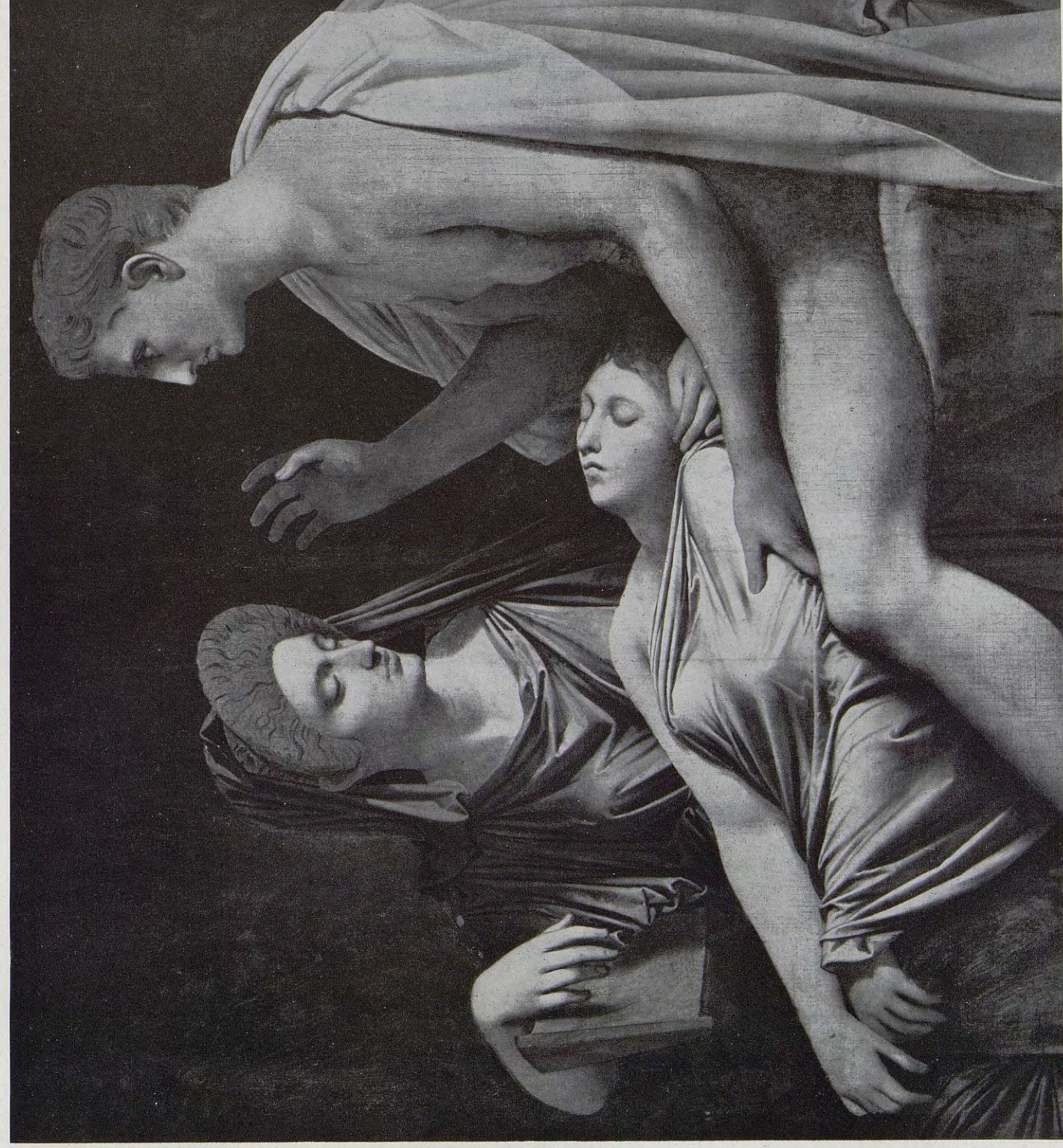
51. FRANCESCA DA RIMINI ET PAOLO MALATESTA (Cat. n° 121)

PAOLO AND FRANCESCA



52. ROGER DÉLIVRANT ANGÉLIQUE (Cat. n° 124)

ROGER RESCUING ANGELICA



53. « TU MARCELLUS ERIS ... » (Cat. n° 128)

» TU MARCELLUS ERIS ... «



54. Mlle GONIN (Cat. n° 147)

Mlle GONIN



55. LE COMTE DE GOURIEV (Cat. n° 148)

THE COUNT OF GURIEV



56. JÉSUS REMET A SAINT PIERRE LES CLEFS DU PARADIS (Cat. n° 132)

CHRIST GIVING THE KEYS TO ST. PETER



57. SAINT PIERRE, ÉTUDE DESSINÉE

ST. PETER. STUDY



58. MME LEBLANC (Cat. n° 152)

MME LEBLANC



59. M. LEBLANC (Cat. n° 153)

M. LEBLANC



60. LE CHALE DE MME LEBLANC, DÉTAIL DE LA PL. 58

THE SHAWL OF MME LEBLANC. DETAIL FROM PL. 58



61. LA MAIN GAUCHE DE MME LEBLANC, DÉTAIL DE LA PL. 58

THE LEFT HAND OF MME LEBLANC. DETAIL FROM PL. 58



62. M. LEBLANC, DESSIN

M. LEBLANC. DRAWING



63. MME LEBLANC, DESSIN

MME LEBLANC. DRAWING



64. LE VŒU DE LOUIS XIII (Cat. n° 155)

THE VOW OF LOUIS XIII



65. LA VIERGE AU VOILE BLEU (Cat. n° 203)

THE VIRGIN WITH THE BLUE VEIL



66. LE VŒU DE LOUIS XIII, ÉTUDE DESSINÉE

THE VOW OF LOUIS XIII. STUDY



67. CHARLES X (Cat. n° 206)

CHARLES X



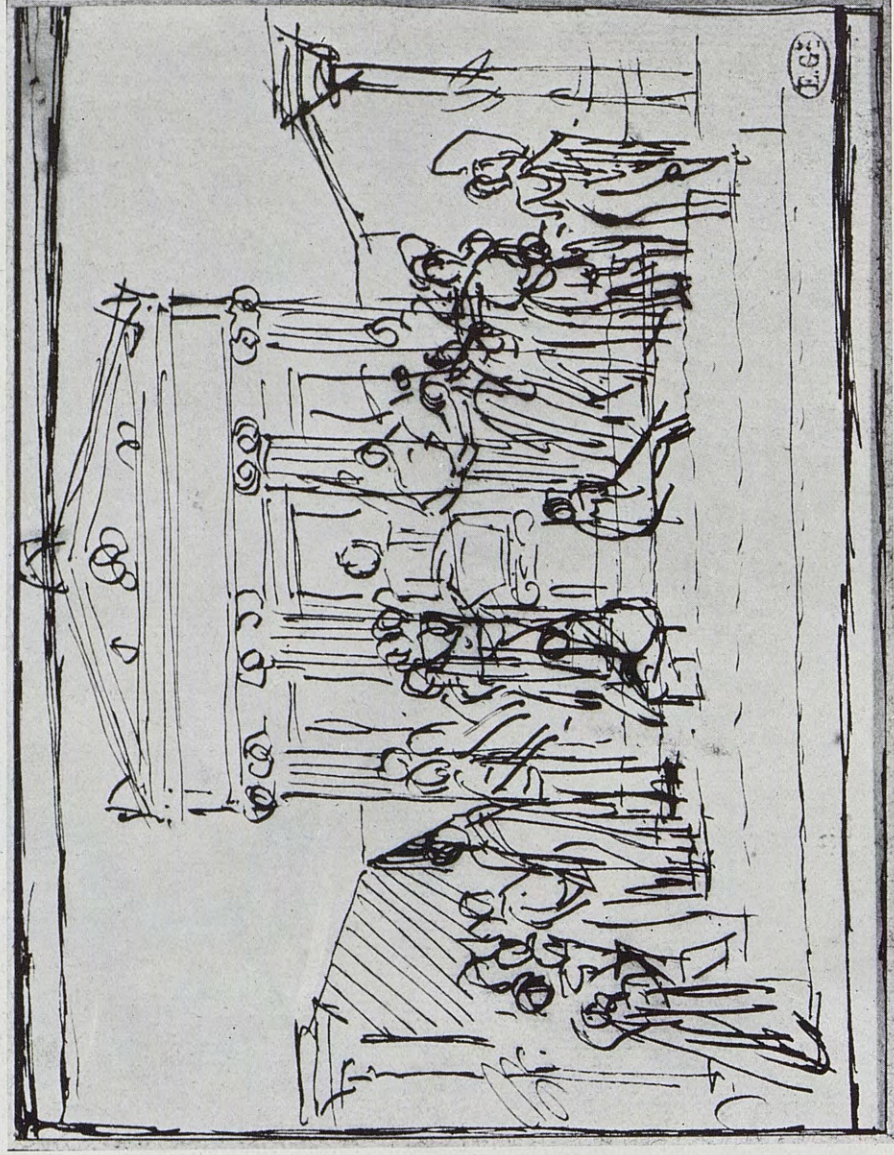
68. LE MARQUIS DE PASTORET (Cat. n° 167)

THE MARQUIS DE PASTORET



69. MME MARCOTTE DE SAINTE MARIE (Cat. n° 166)

MME MARCOTTE DE SAINTE MARIE



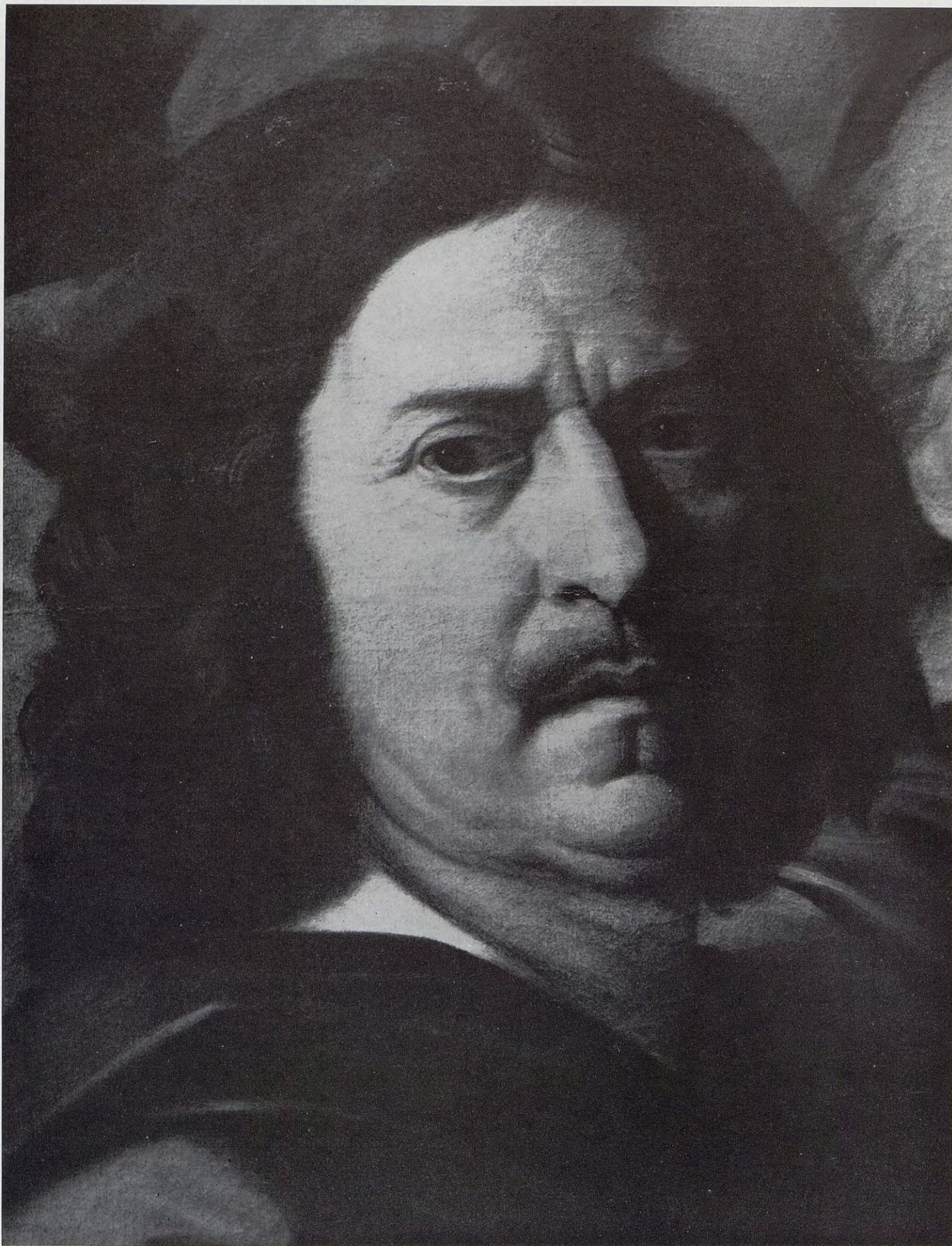
70. L'APOTHÉOSE D'HOMÈRE, DESSIN

THE APOTHEOSIS OF HOMER, DRAWING



71. L'APOTHÉOSE D'HOMÈRE (Cat. n° 168)

THE APOTHEOSIS OF HOMER



72. POUSSIN, DÉTAIL DE L'APOTHÉOSE D'HOMÈRE

POUSSIN. DETAIL FROM THE APOTHEOSIS OF HOMER



73. RACINE, MOLIÈRE, VOLTAIRE, DÉTAIL DE L'APOTHÉOSE D'HOMÈRE

DETAIL FROM THE APOTHEOSIS OF HOMER



74. LE MARTYRE DE SAINT SYMPHORIEN, ÉTUDES (Cat. n° 213)

THE MARTYRDOM OF ST. SYMPHORIAN. STUDIES



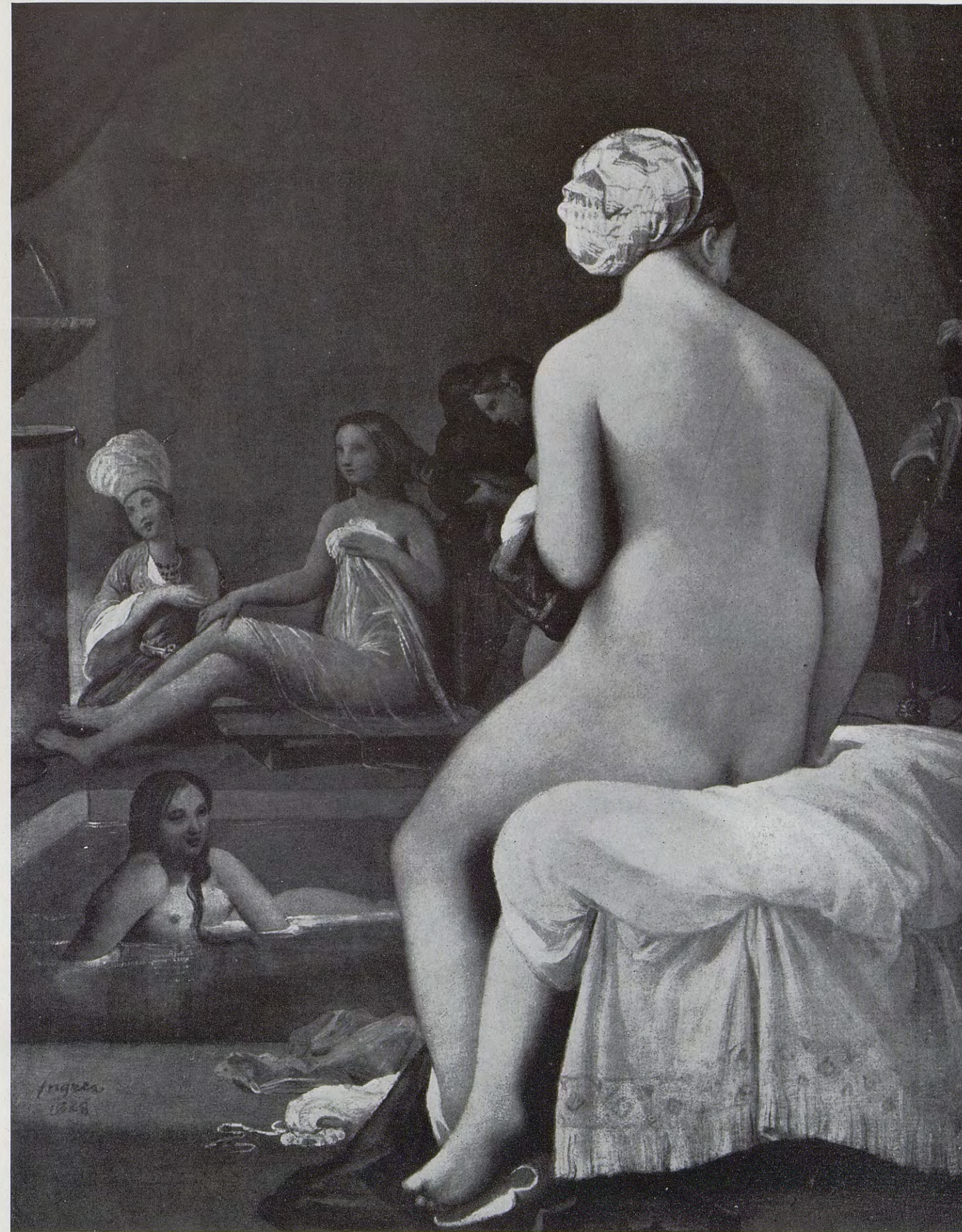
75. LE MARTYRE DE SAINT SYMPHORIEN (Cat. n° 212)

THE MARTYRDOM OF ST. SYMPHORIAN



76. BAIGNEUSE, AQUARELLE

» BAIGNEUSE «, WATER-COLOUR



77. LA PETITE BAIGNEUSE (Cat. n° 205)

THE » PETITE BAIGNEUSE «



78. VÉNUS ANADYOMÈNE, AQUARELLE

VENUS ANADYOMENE. WATER-COLOUR



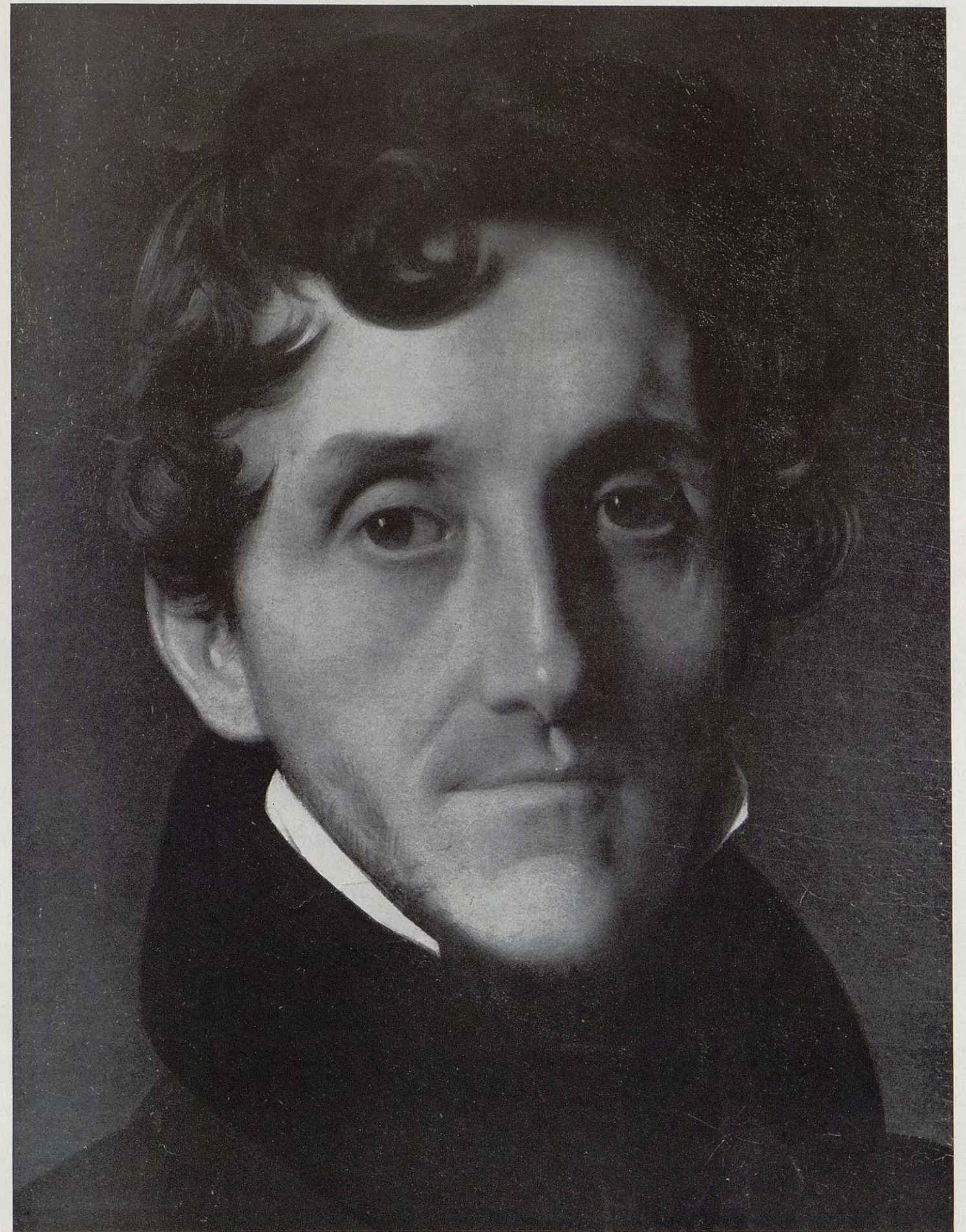
79. LE COMTE MOLÉ (Cat. n° 225)

THE COMTE MOLÉ



80. LES MAINS DU COMTE MOLÉ, DÉTAIL DE LA PL. 79

THE HANDS OF THE COMTE MOLÉ. DETAIL FROM PL. 79



81. LE COMTE MOLÉ, DÉTAIL DE LA PL. 79

THE COMTE MOLÉ. DETAIL FROM PL. 79



82. ANTIOCHUS ET STRATONICE (Cat. n° 232)

ANTIOCHUS AND STRATONICA

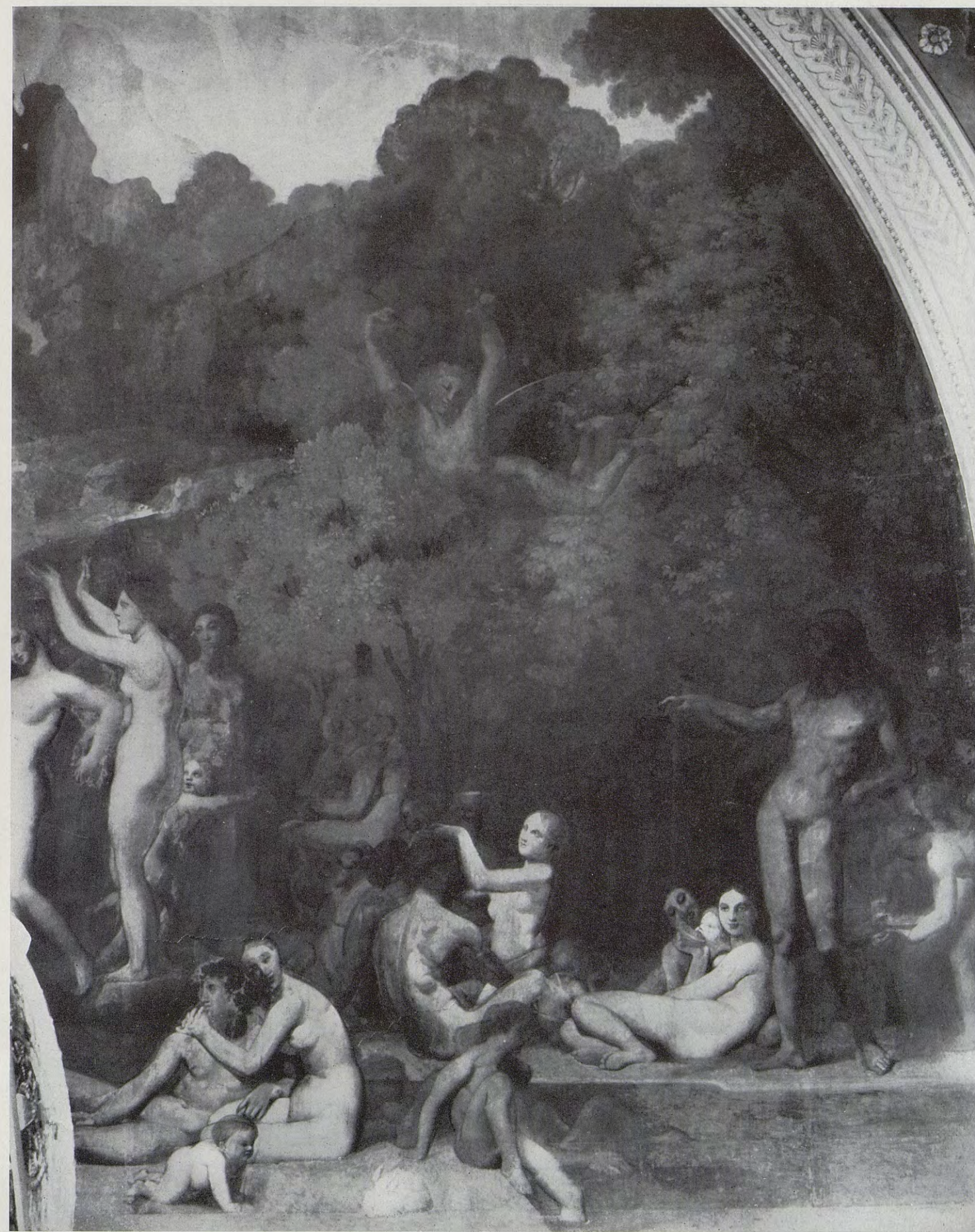


83. L'ODALISQUE A L'ESCLAVE (Cat. n° 237)

THE ODALISQUE WITH THE SLAVE



84-85. L'AGE D'OR (Cat. n° 251)

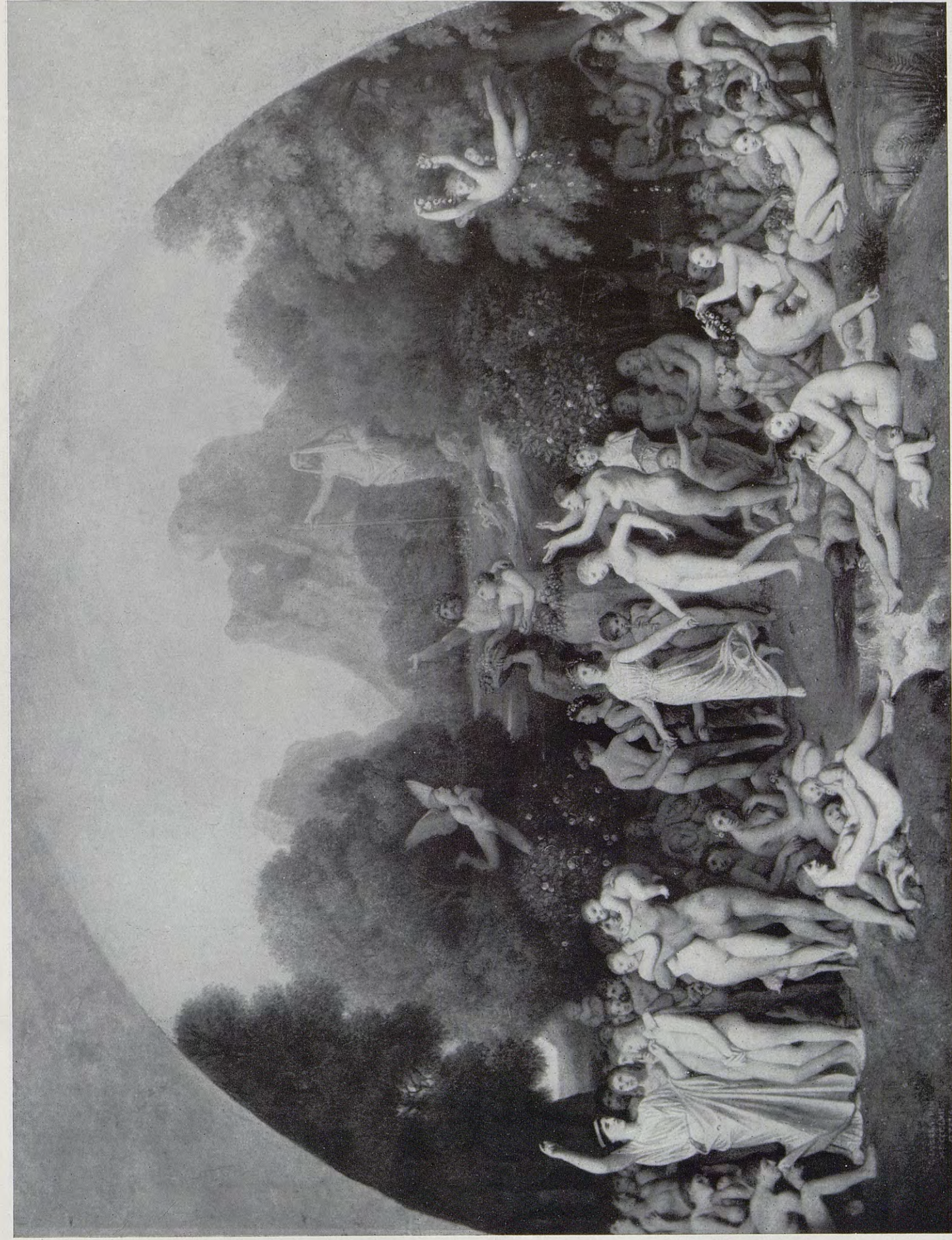


THE GOLDEN AGE



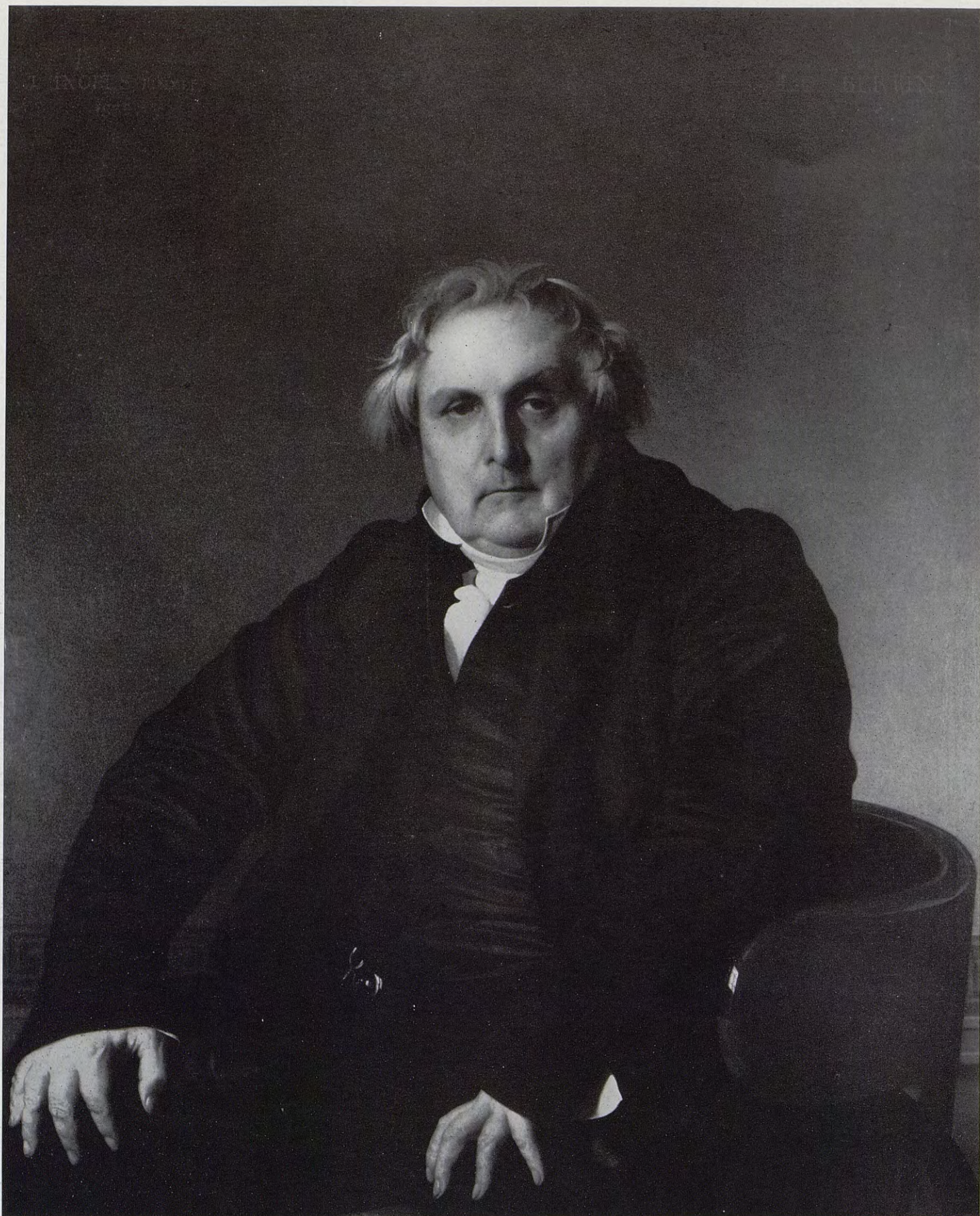
86. L'ÂGE D'OR, ÉTUDE DESSINÉE

THE GOLDEN AGE, STUDY



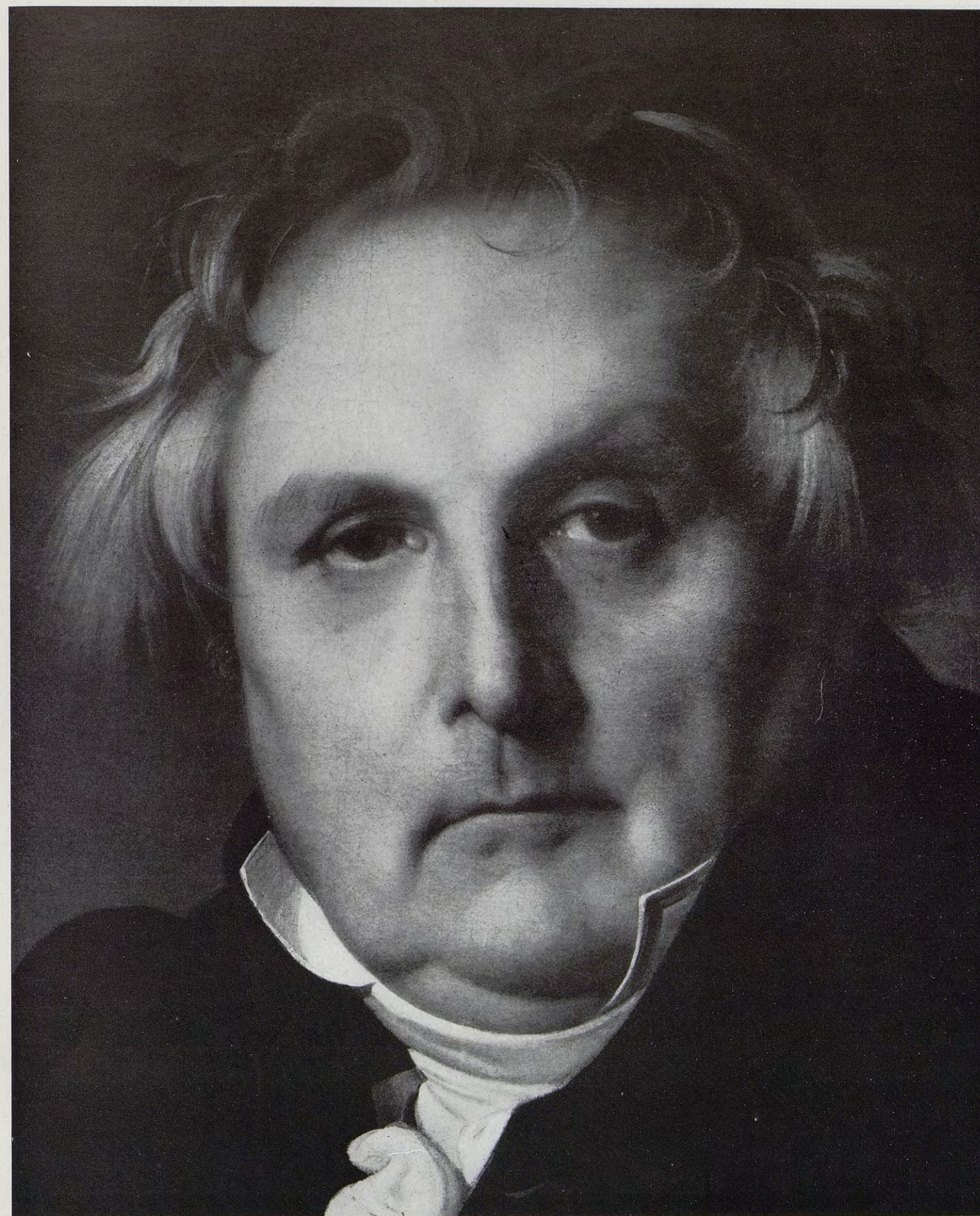
87. L'ÂGE D'OR, RÉDUCTION (Cat. n° 301)

THE GOLDEN AGE, SMALLER VERSION



88. M. BERTIN L'AINÉ (Cat. n° 208)

M. BERTIN L'AINÉ



89. M. BERTIN L'AINÉ, DÉTAIL DE LA PL. 88

M. BERTIN L'AINÉ. DETAIL FROM PL. 88



90. LE DUC D'ORLÉANS (Cat. n° 239)

THE DUC D'ORLÉANS



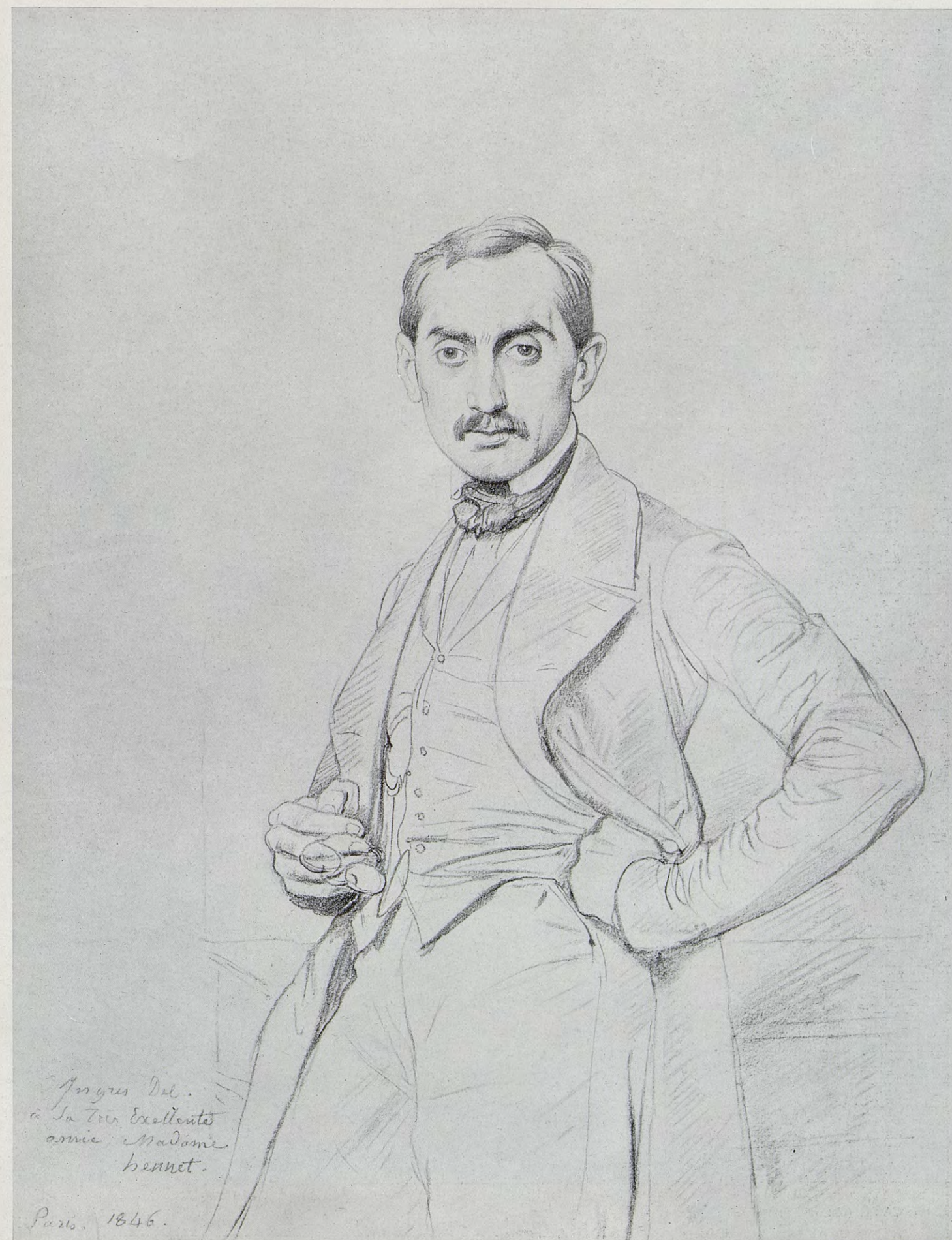
91. LA COMTESSE D'HAUSSONVILLE (Cat. n° 248)

THE COMTESSE D'HAUSSONVILLE



92. NATURE MORTE, DÉTAIL DE LA PL. 91

STILL LIFE. DETAIL FROM PL. 91



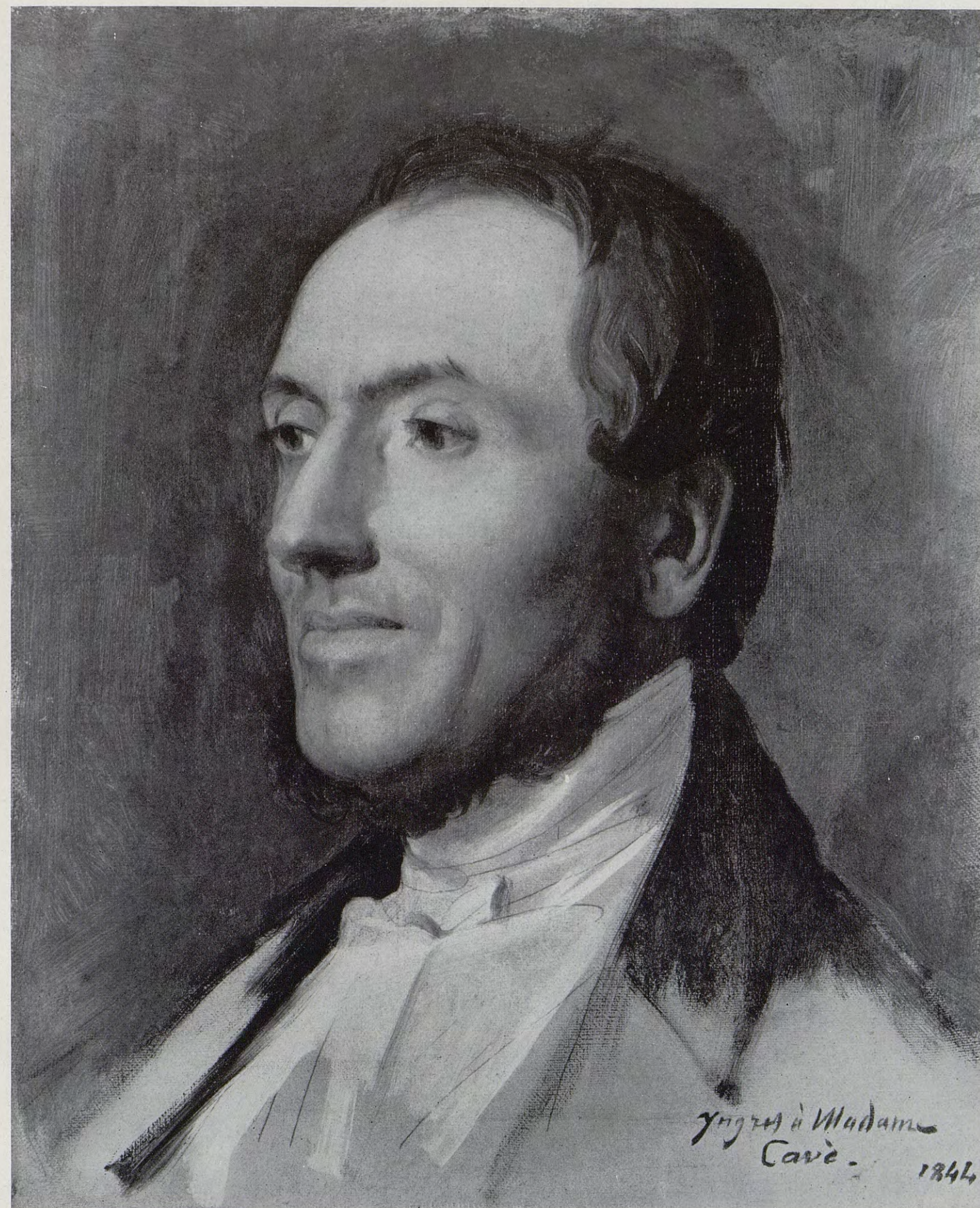
93. M. HENNET, DESSIN

M. HENNET. DRAWING



94. MME CAVÉ (Cat. n° 247)

MME CAVÉ



95. M. CAVÉ (Cat. n° 246)

M. CAVÉ



96. MME REISET (Cat. n° 250) MME REISET



97. MME GONSE (Cat. n° 269)

MME GONSE



98. LA PRINCESSE DE BROGLIE (Cat. n° 272)

THE PRINCESSE DE BROGLIE



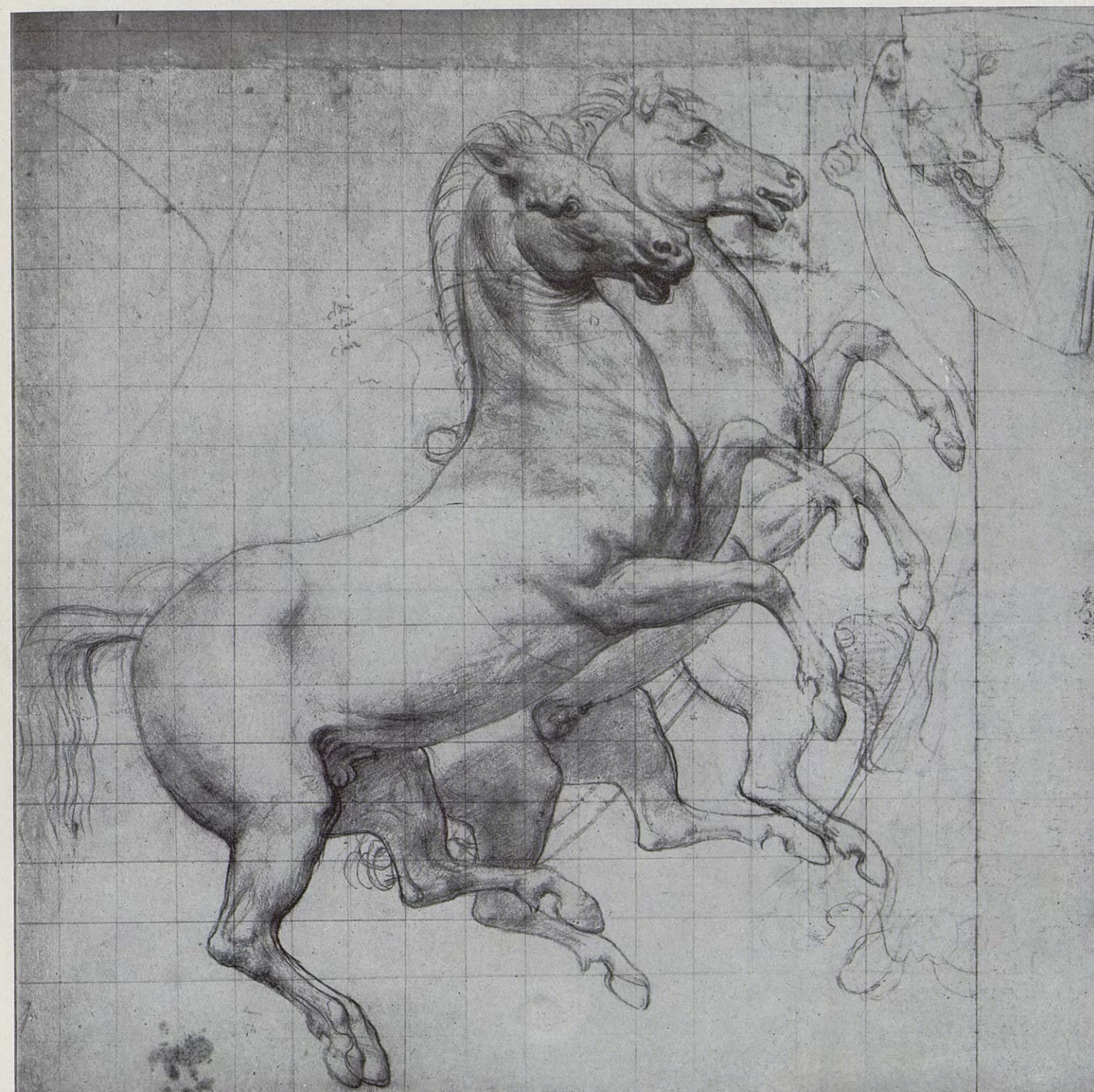
99. LA VIERGE A L'HOSTIE (Cat. n° 268)

THE VIRGIN WITH THE HOST



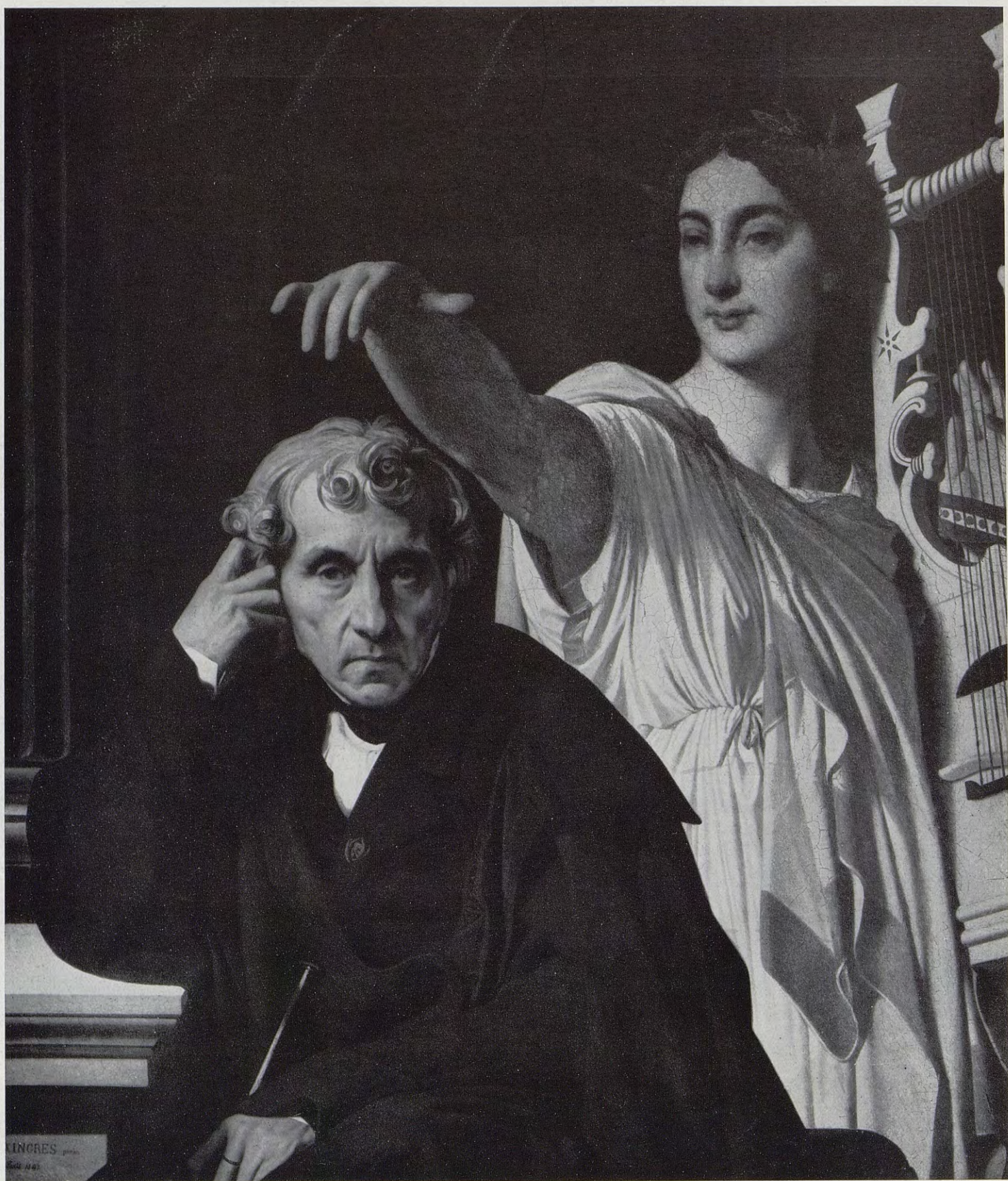
100. APOTHÉOSE DE NAPOLÉON I^{er} (Cat. n° 271)

APOTHEOSIS OF NAPOLEON I



101. APOTHÉOSE DE NAPOLÉON I^{er}, ÉTUDE DESSINÉE

APOTHEOSIS OF NAPOLEON I. STUDY



102. CHERUBINI ET LA MUSE DE LA POÉSIE LYRIQUE (Cat. n° 236)

CHERUBINI AND THE MUSE OF LYRIC POETRY

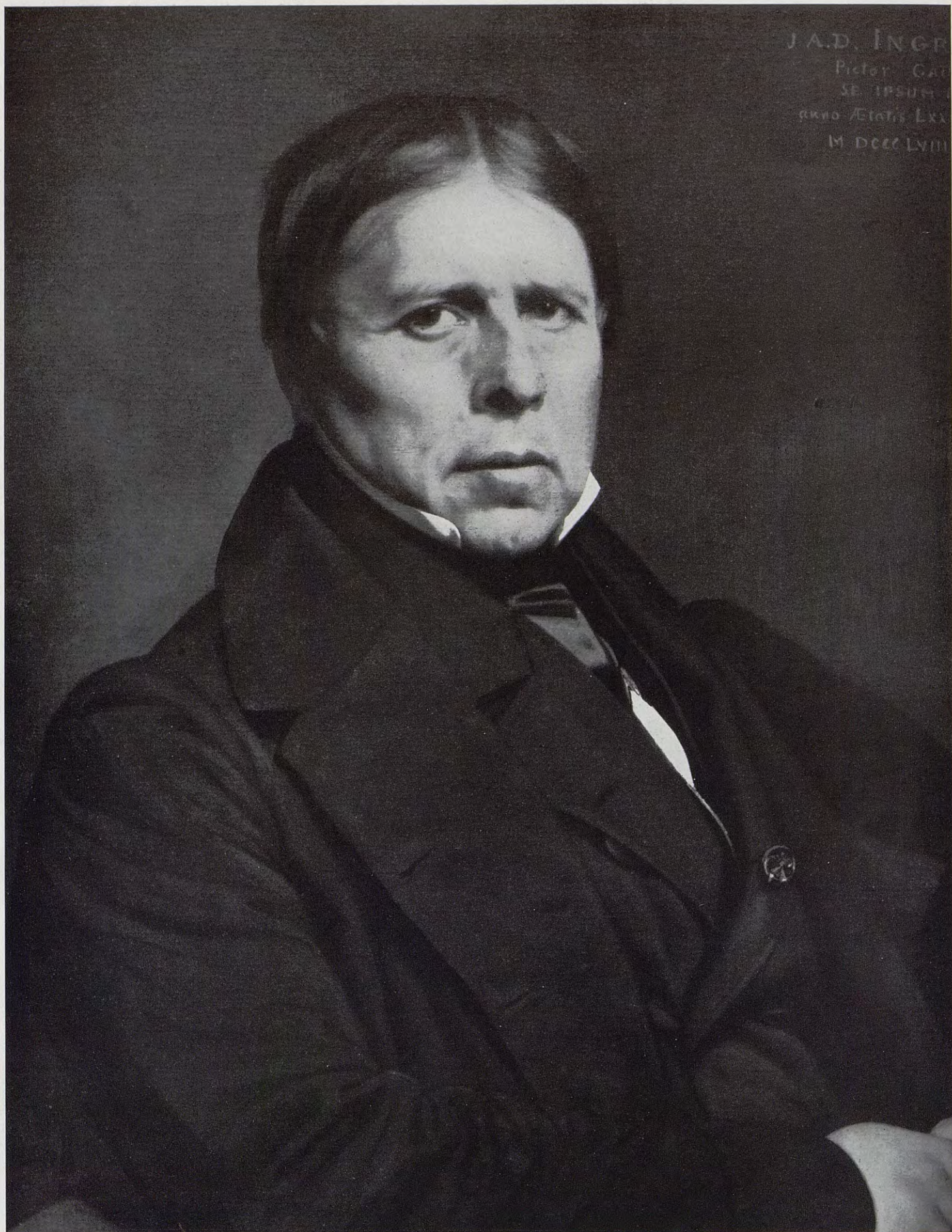


103. BARONNE JAMES DE ROTHSCHILD (Cat. No. 260)



104. MME MOITESSIER (Cat. n° 266)

MME MOITESSIER



105. INGRES A 78 ANS (Cat. n° 285)

SELF-PORTRAIT AT THE AGE OF 78



106. MME INGRES, NÉE RAMEL (Cat. n° 290)

MME INGRES, NÉE RAMEL



107. LA SOURCE (Cat. n° 279)

THE SOURCE



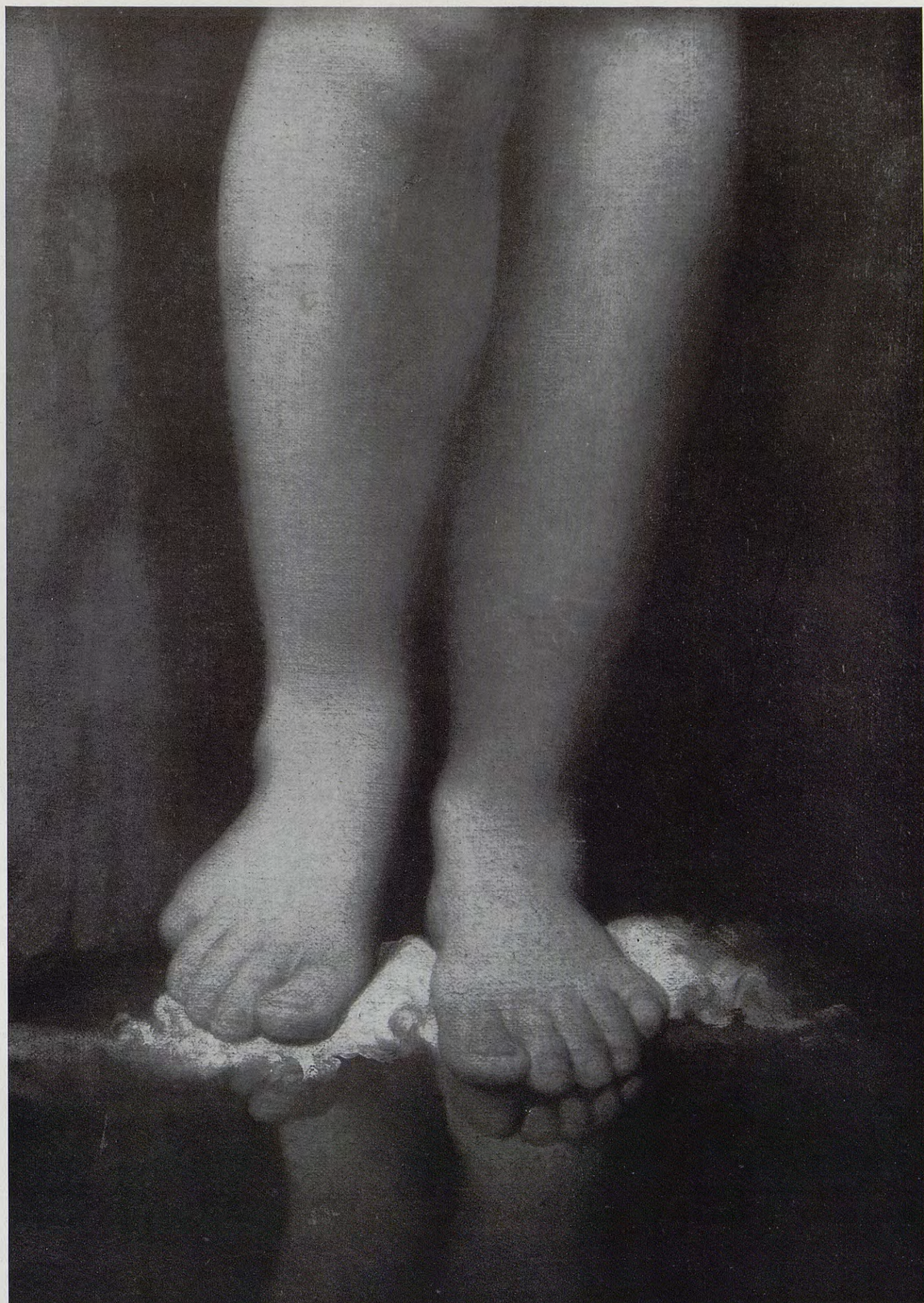
108. LA VÉNUS ANADYOMÈNE (Cat. n° 257)

VENUS ANADYOMENE



109. LA MAIN GAUCHE DE MME MOITESSIER,
DÉTAIL DE LA PL. 112

THE LEFT HAND OF MME MOITESSIER.
DETAIL FROM PL. 112



110. LA SOURCE, DÉTAIL DE LA PL. 107

THE SOURCE. DETAIL FROM PL. 107

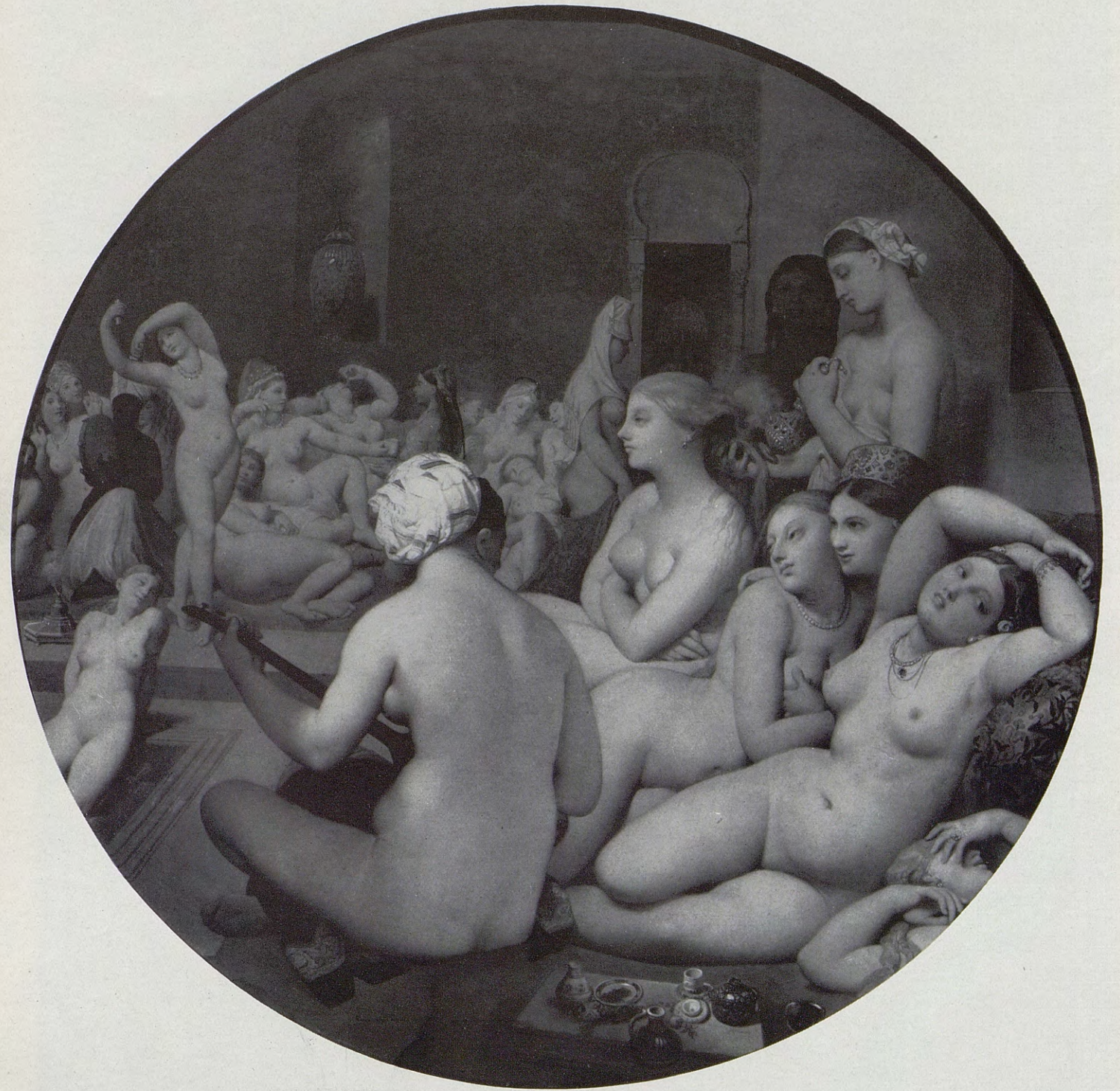


111. JEANNE D'ARC (Cat. n° 273)

JOAN OF ARC



112. MME MOITESSIER (Cat. No. 280)

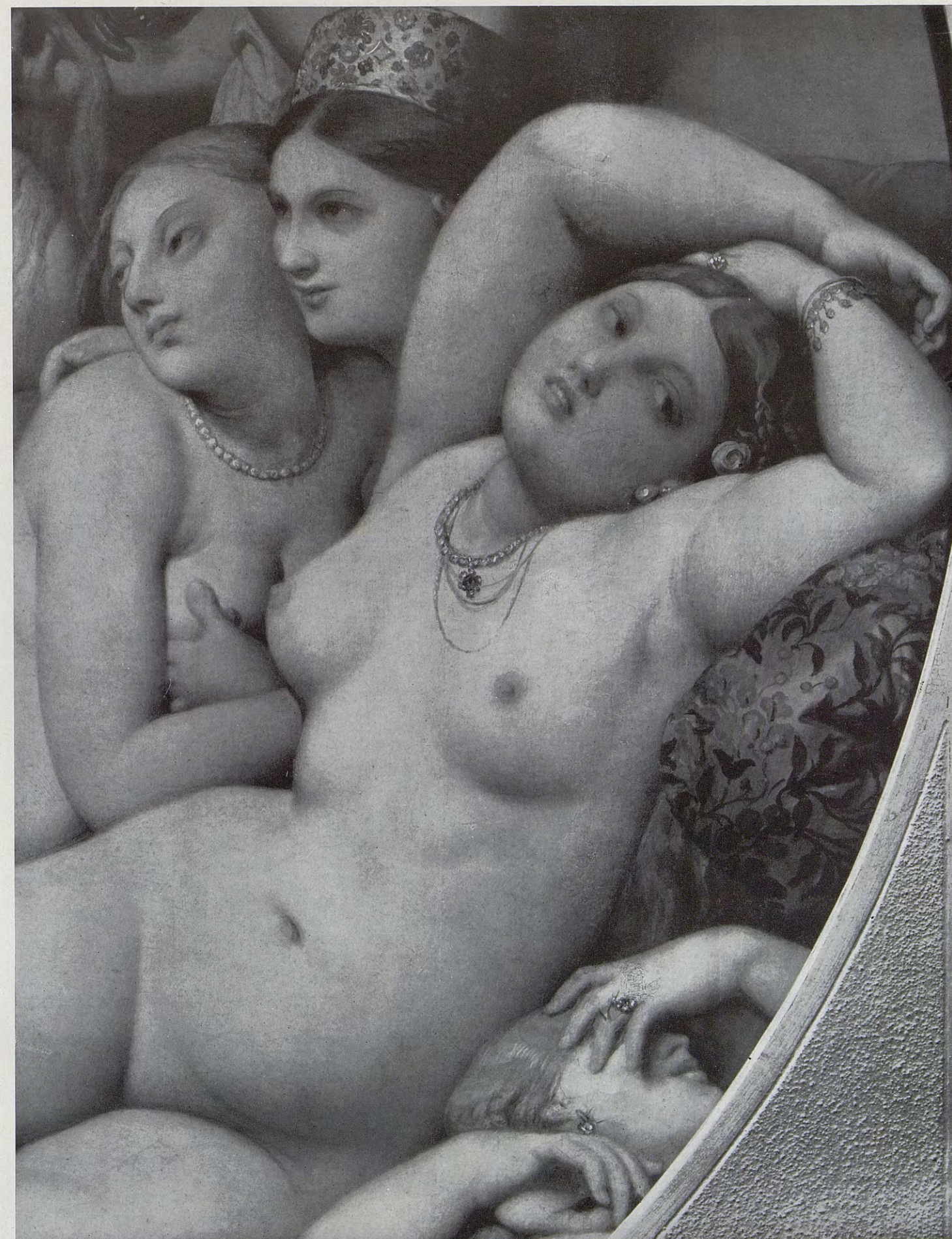


113. LE BAIN TURC (Cat. n° 312) THE TURKISH BATH



114. LE BAIN TURC, DÉTAIL DE LA PL. 113

THE TURKISH BATH. DETAIL FROM PL. 113



115. LE BAIN TURC, DÉTAIL DE LA PL. 113

THE TURKISH BATH. DETAIL FROM PL. 113



116. LE BAIN TURC, DÉTAIL DE LA PL. 113

THE TURKISH BATH. DETAIL FROM PL. 113



117. LE BAIN TURC, DÉTAIL DE LA PL. 113

THE TURKISH BATH. DETAIL FROM PL. 113



118. LE BAIN TURC, DÉTAIL DE LA PL. 113

THE TURKISH BATH, DETAIL FROM PL. 113



119. LE BAIN TURC, DÉTAIL DE LA PL. 113

THE TURKISH BATH, DETAIL FROM PL. 113

CATALOGUE



VÉNUS ANADYOMÈNE, DESSIN

VENUS ANADYOMENE. DRAWING

CATALOGUE*

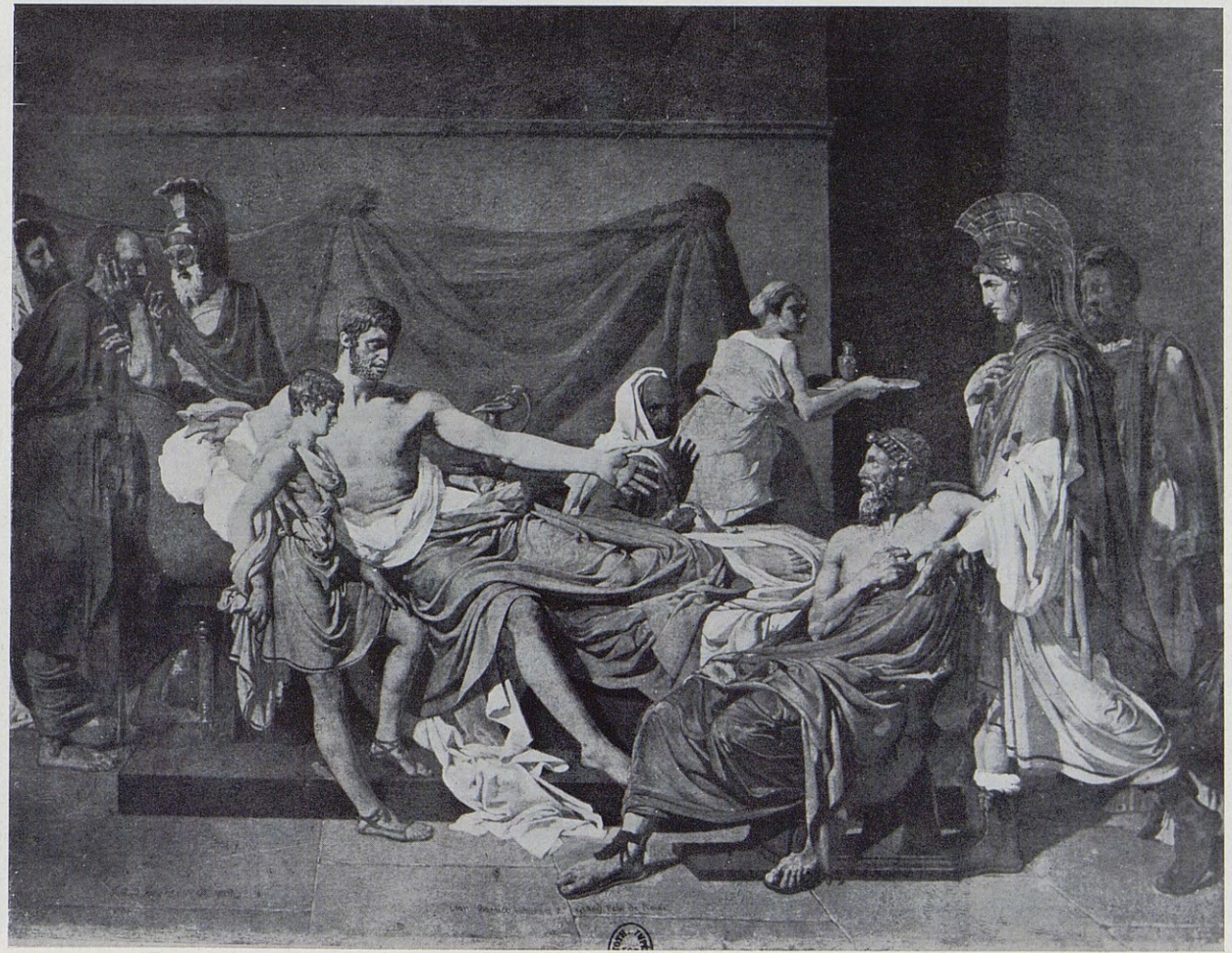


Fig. 1

Cat. No. 2

1. CINCINNATUS GREETES THE DEPUTIES OF THE SENATE WHO HAND HIM THE DECREE APPOINTING HIM TO THE CONSULATE WHILE HE IS PLOUGHING HIS FIELDS. (1800). Whereabouts unknown.
Literature: Archives de l'Ecole des Beaux-Arts, Assemblées des Professeurs et Jugements, I, pp. 138, 140; Lapauze, Ingres, p. 28.
Painted for the competition of the Grand Prix de Rome.

2. ANTIOCHUS, INFORMED THAT SCIPIO LAY ILL IN HELLE, SENDS HIM HIS SON, WHO HAD BEEN TAKEN PRISONER, THAT JOY MIGHT CURE THE DISEASE OF THE BODY. INDEED, AFTER HOLDING HIS SON A LONG TIME IN HIS EMBRACE, SCIPIO SAID TO THE ENVOYS FROM ANTIOCHUS: 'GO AND OFFER THE KING MY GRATEFUL THANKS'. (1800.) Destroyed.

FIG. 1

Canvas, $43\frac{1}{2} \times 61$ in.
Signed: J. A. D. Ingres pxit 1800. Mon premier tableau 2^e grand prix de Rome.
Engraved by Normand.

Exhib.: Exposition des Beaux-Arts, Lille, 1866, No. 829; Ingres, 1867, No. 55.

Catalogued: Cahier IX; Delaborde, No. 41.
Literature: Archives de l'Ecole des Beaux-Arts, Assemblées des Professeurs et Jugements, I, p. 57; G. Duplessis, Le Cabinet de M. Gatteaux, in Gazette des Beaux-Arts, 1870-71, pp. 346, 352; Lapauze, Ingres, pp. 28-9; Bonnaire, Procès-verbaux de l'Académie des Beaux-Arts, II, p. 7.
This painting won for Ingres the second Prix de Rome, October 4th 1800. Edouard Gatteaux collection. The painting was destroyed when the house of this collector was burnt down, in 1871.

3. PIERRE-FRANÇOIS BERNIER, AN ASTRONOMER, A FRIEND OF THE YOUNG INGRES AND HIS FELLOW-PUPIL IN THE STUDIO OF DAVID. (1800.) U.S.A., Private Collection.

FIG. 12

Canvas, $17\frac{3}{4} \times 14\frac{1}{2}$ in.
Catalogued: Cahiers IX and X; Delaborde, No. 158 (under the name 'Vernier').

Literature: Lapauze, Ingres, pp. 36-7.
Haro senior and junior sale, May 30th-31st 1892, lot 120; Haro senior sale, April 2nd-3rd 1897, lot 168 (bt. M. Fauchier Magnan); H. Haro sale, December 12th-13th 1911, lot 218; Henry Lapauze sale, June 21st 1929, lot 60; Southam collection, Ottawa.

4. MALE TORSO. (1800.) Paris, Ecole des Beaux-Arts.

PLATE 4

Canvas, $39\frac{3}{8} \times 31\frac{1}{2}$ in.
Literature: Archives de l'Ecole des Beaux-Arts, Assemblées des Professeurs et Jugements, I, p. 164; Lapauze, Ingres, p. 28.

This work, painted probably in December 1800, won for Ingres the first prize for a half-length painting, known as 'prix du torse', on February 2nd 1801.

Cf. No. 5.

5. MALE TORSO. Montauban, Museum.

FIG. 7

Canvas, $39 \times 31\frac{1}{2}$ in.
Exhib.: Montauban, 1862, No. 557.
Literature: Momméja, La Collection Ingres, No. 1; Lapauze, Ingres, p. 32; Bouisset, Le Musée Ingres, p. 55.
Lapauze assumes that it was this picture for which Ingres was awarded

* Sales and exhibitions for which no location is mentioned have taken place in Paris.

the 'half-length prize', and which was lent to the Ecole de Dessin of Montauban. But lacking, as it does, hands and draperies, it was not sufficiently completed to be entered in any such competition. Momméja was correct in calling it a study from nature, done in the studio of David and purchased by the town of Montauban.
Cf. No. 4.

6. HECTOR BIDDING FAREWELL TO ANDROMACHE; HECTOR IMPLORES ZEUS AND THE OTHER GODS TO PROTECT HIS SON. (1801.) Whereabouts unknown.

Literature: Archives de l'Ecole des Beaux-Arts, Assemblées des Professeurs et Jugements, I, 2nd part, pp. 1-3; Lapauze, Ingres, p. 30.
Painted for the competition for the Prix de Rome.

7. THE ENVOYS FROM AGAMEMNON, SENT TO ACHILLES TO URGE HIM TO FIGHT, FIND HIM IN HIS TENT WITH PATROCLUS SINGING OF THE FEATS OF THE HEROES. (1801.) Paris, Ecole des Beaux-Arts. FIG. 5

Canvas, 43½ × 61 in.

Signed: Ingres, 1801.

Engraved by Normand, Reveil.

Exhib.: Ingres, 1867, No. 53.

Catalogued: Cahier IX; Delaborde, No. 37.

Literature: Lapauze, Ingres, pp. 30, 71.

Cf. No. 8.

For this painting, Ingres was awarded the first Grand Prix de Rome, on September 29th 1801.

8. THE ENVOYS FROM AGAMEMNON. (1801.) Stockholm, Museum. FIG. 6

Panel, 9½ × 12½ in.

Signed (?): Ingres 1801.

Sketch or reduced version of the painting in the Ecole des Beaux-Arts of Paris.

Literature: Oswald Sirén, Catalogue des peintures du Musée de Stockholm, p. 202, No. 2161.

Cf. No. 7.

Baron de Clary sale, May 2nd 1872, lot 15; Haro senior and junior sale, May 30th-31st 1892, lot 99; Haro senior sale, April 2nd-3rd 1897, lot 163; Degas sale, March 26th-27th 1918, lot 50; gift of the National Museum Vanner, 1919.

A picture, the description of which corresponds to the present work, was

sent by Ingres to his father after he had been awarded the first Grand Prix de Rome. Although it is nowhere stated that this replica was signed, there can be no doubt that it is identical with the Stockholm panel.

Exhib.: Montauban, 1862, No. 553 (catalogued under an incorrect title).
Catalogued: Delaborde, No. 38.

Literature: Combes, Catalogue du Musée de Montauban, 1828.

Collections: Ingres senior; the painter Combes senior, placed by him in the Museum of Montauban during the first half of the 19th century.

9. MALE TORSO. (1801.) Whereabouts unknown. FIG. 3

Canvas, 38½ × 31½ in.

Signed: Ingres, 1801.

Exhib.: Montauban, 1862, No. 556.

Literature: Archives de l'Ecole des Beaux-Arts, Assemblées des Professeurs et Jugements, I, pp. 202, 246; Lapauze, Ingres, p. 30.

For this picture, Ingres was awarded the 'half-length prize', known as 'prix du torse', on January 29th 1802. It is not, as has been stated, the portrait of a known sculptor. Ingres and Thomassin painted the same model; the latter was awarded the prize *ex aequo*.

Collections: Ecole des Beaux-Arts, Paris; lent in 1803, at the request of Ingres, to the Ecole des Beaux-Arts at Montauban, where his father taught, and not returned; Leclerc, Montauban; C. Lachnicki; bequeathed, in 1908, to the Museum of Warsaw. Biacłostocki (J.) et Walicki (I.M.), *Malarstwo Europejskie Wzbiórach polskich*, Varsovie, 1955, p. 550, No. 1107, *reprod.*

10. MALE NUDE FIGURE. Montauban, Museum. FIG. 2

Canvas, 30½ × 21½ in.

Literature: Momméja, La Collection Ingres, No. 2; Bouisset, Le Musée Ingres, p. 16.

Cf. No. 11.

According to M. Bouisset, this picture and the following one were purchased by the town of Montauban for 100 francs each, one from Combes junior, the other from his heirs.

11. MALE NUDE FIGURE. Montauban, Museum. FIG. 4

Canvas, 30½ × 21½ in.

Literature: Momméja, La Collection Ingres, No. 3; Bouisset, Le Musée Ingres, p. 16.

Cf. No. 10.

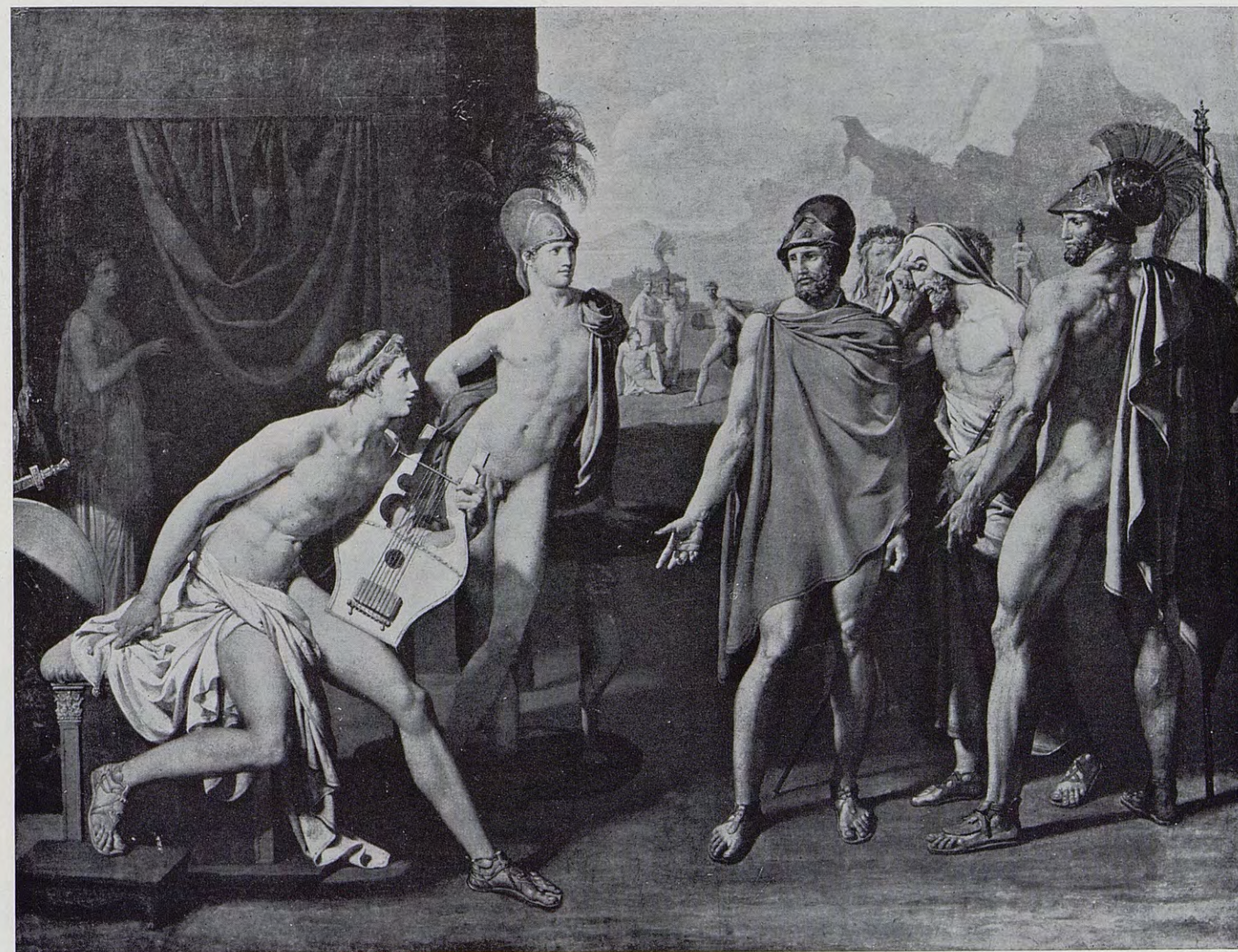


Fig. 5

Cat. No. 7

12. PORTRAIT OF A WOMAN. Whereabouts unknown.

Exhib.: Salon, 1802 (year X), No. 719.

Literature: Lapauze, Ingres, p. 378 (described as Mme de La Rue).

This painting cannot be the portrait of the Comtesse de La Rue as the latter dates from the year XII (1803-4).

13. THE COMTESSE DE LA RUE. (1804.) Zurich, Herr Emil Bührle. FIG. 8

Panel, 11½ × 9 in.

Signed on the back: Ingres, an XII.

Exhib.: Ingres, 1867, No. 582.

Catalogued: Cahier X (small portrait); Delaborde, No. 133.

Literature: Lapauze, Ingres, pp. 37-8.

14. BONAPARTE AS FIRST CONSUL. (1804.) Liège, Musée des Beaux-Arts. PLATES 3, 5

Canvas, 89 × 56½ in.

Signed: Ingres, an XII.

Engraved by Reveil.

Exhib.: Exposition Universelle, 1855, No. 3444.

Catalogued: Cahiers IX and X; Delaborde, No. 144.

Literature: Delaborde, p. 24; Lapauze, Ingres, pp. 56-8.

This picture was commissioned by the First Consul, on 29 Messidor, year XI (July 17th 1803), and given by him to the city of Liège. Bonaparte's right hand is seen resting on the decree by which he granted the city a sum of 300,000 francs for the rebuilding of the Faubourg Amercoeur,

which Austrian artillery had destroyed in 1794. This portrait, for which the artist was paid 3000 francs, was solemnly unveiled at the Town Hall of Liège, in the College Hall, on May 25th 1805.



Fig. 6

Cat. No. 8



Fig. 2
Cat. No. 10



Fig. 3

Cat. No. 9

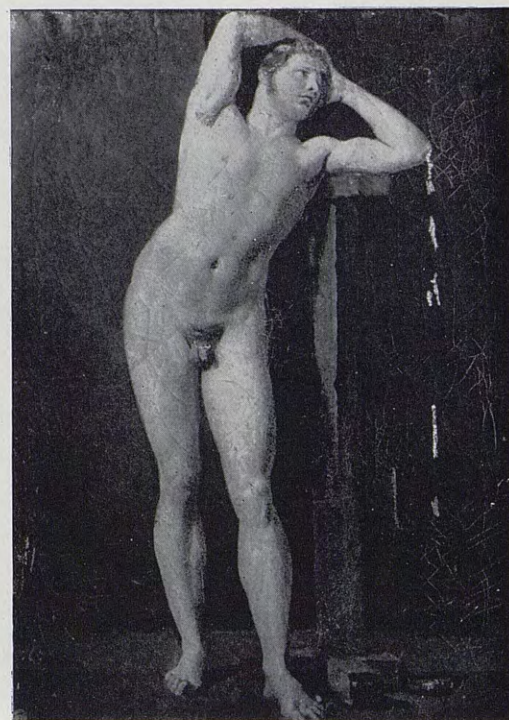


Fig. 4
Cat. No. 11

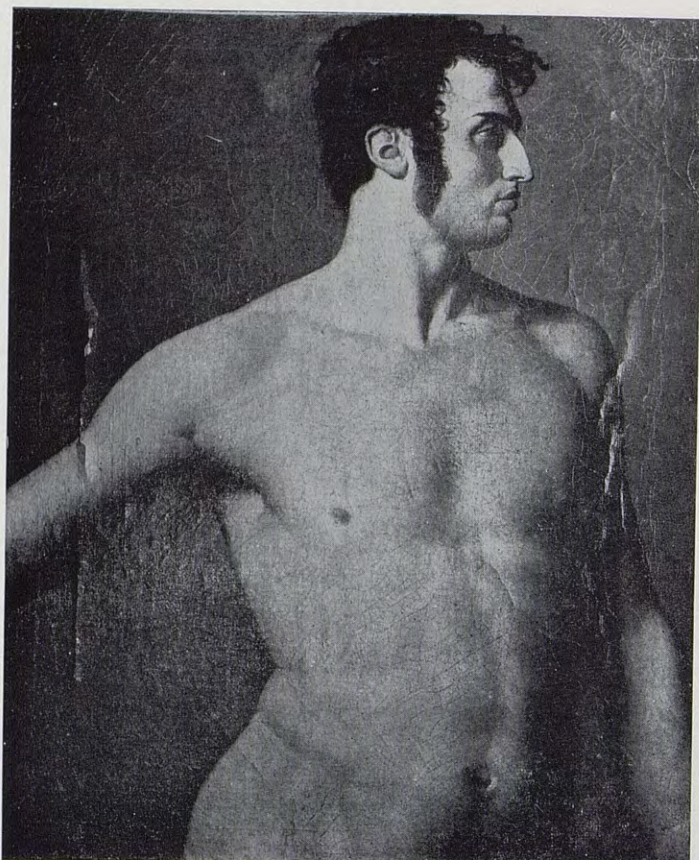


Fig. 7

Cat. No. 5

15. JEAN-PIERRE-FRANÇOIS GILIBERT, A LAWYER AT MONTAUBAN AND A FRIEND OF THE YOUNG INGRES (1784-1850). (1804.) Montauban, Museum.

FIG. 13

Canvas, 39 × 31½ in.
Engraved by Reveil.

Exhib.: Montauban, 1862, No. 547.

Catalogued: Cahiers IX and X; Delaborde, No. 121.

Literature: Boyer d'Agen, pp. 416, 444-6; Lapauze, Ingres, p. 42.

Collections: Mme Montet, née Gilibert, Montauban; Mlle Montet Noganets, Montauban; given to the Museum of this town, in 1939.

16. JEAN-MARIE-JOSEPH INGRES, THE PAINTER'S FATHER (1755-1814). (1804.) Montauban, Museum.

FIG. 11

Canvas, 21½ × 17¾ in.

Engraved by Reveil (the engraving differs considerably from the picture and may have been made after a lost drawing); lithographed by Felix Bousset.

Exhib.: Salon, 1806 (according to Delaborde); Exposition Universelle, 1855, No. 3374; Montauban, 1862, No. 544; Ingres, 1867, No. 94.

Catalogued: Cahiers IX and X; Delaborde, No. 128.

Literature: Delaborde, p. 24; Momméja, La Collection Ingres, No. 4; Boyer d'Agen, p. 445; Lapauze, Ingres, p. 43.

Painted during a visit of Ingres senior to Paris. The latter copied it and made a miniature after it.

Bequeathed by Ingres to his native town.

17. SELF-PORTRAIT AT THE AGE OF TWENTY-FOUR. (1804.) Chantilly, Musée Condé.

PLATE I

Canvas, 30¾ × 24 in.

Signed: Eff. J. A. Ingres Por Fit Pais 1804.

Engraved by Reveil, Leopold Flameng.

Exhib.: Salon, 1806, No. 273; Exposition Universelle, 1855, No. 3373; Ingres, 1867, No. 95.

Catalogued: Cahiers IX and X; Delaborde, No. 129.

Literature: Lapauze, Ingres pp. 42-8, 64-6; Le Roman d'amour de M. Ingres, pp. 46 ff.

When this portrait was exhibited at the Salon of 1806, it was quite different from its present state. The artist altered it extensively at a later

date, certainly before the year 1851 when the engraving by Reveil, showing the picture in its present state, was published in the work of Magimel. The original state of the portrait is known from a photograph by Marville (Fig. 10) and from a copy by Julie Forestier, who was then engaged to Ingres.

In the first state, Ingres is seen rubbing out, with a handkerchief held in his left hand, the portrait of the lawyer Gilibert, which he has drawn on the canvas and which is depicted quite clearly. In the final state, the left hand rests on the breast and the canvas has disappeared. Moreover, no longer is the long light-grey overcoat thrown over the artist's right shoulder, but rather a box-coat of brown cloth with a velvet collar is worn back on his shoulders.

Cf. Nos. 18, 285, 292, 316.

Given to Prince Napoléon in 1860 in exchange for the 'Turkish Bath', by an arrangement made through Frédéric Reiset; sold by Prince Napoléon to Frédéric Reiset in 1868; Frédéric Reiset sale, April 28th 1879, lot 17; acquired, together with the rest of that collection, by the Duc d'Aumale.

18. SELF-PORTRAIT AT THE AGE OF TWENTY-FOUR. New York, Metropolitan Museum of Art.

FIG. 9

Canvas, 33½ × 26¾ in.

Signed: Ingres Rom.

Catalogued: Delaborde, p. 251.

Literature: Lapauze, Ingres, p. 48.

This portrait remained in the studio of Ingres and was retouched by him several times, especially towards the end of his life. It is most probably the picture exhibited at the Ecole des Beaux-Arts in 1885, under the incorrect title: 'Ingres at the age of 22'. It is one of the two pictures mentioned by Delaborde, p. 251, as replicas made by pupils and retouched by the master towards the end of his life.

Cf. Nos. 17, 285, 292, 316.

Collections: Mme Ingres; Mme Albert Ramel; M. Emmanuel Riant; Wildenstein; Mrs. Grace R. Rogers; bequeathed to the Metropolitan Museum of Art in 1943.

19. PORTRAIT OF A MAN. (1804.) Paris, Private Collection.

FIG. 14

Panel, 16½ × 13 in.

Signed: Moi, Ingres pinxit 1804.

Exhib.: Ingres, 1867, No. 81.

Catalogued: Delaborde, No. 97.

Literature: Lapauze, Ingres, p. 46.

Cf. Nos. 40, 41.

Collections: the painter Ricard; Hippolyte Adam.

The unknown model should perhaps be identified with the 'Young Sculptor' or with the 'Friend of Mesplet' mentioned in Ingres' notes.

20. BELVÈZE-FOULON, A COMPATRIOT AND FRIEND OF INGRES, SON OF A CONSUL OF MONTAUBAN IN 1769. (1805.) Montauban, Museum.

FIG. 15

Canvas, 21½ × 18 in.

Signed: Ingres 1805.

Exhib.: Montauban, 1862, No. 546; Ingres, 1867, No. 83.

Catalogued: Cahier X; Delaborde, No. 106.

Literature: Momméja, La Collection Ingres, No. 5.

Acquired by the town of Montauban from the Belvèze family in 1844.



Fig. 8

Cat. No. 13



Fig. 9

Cat. No. 18

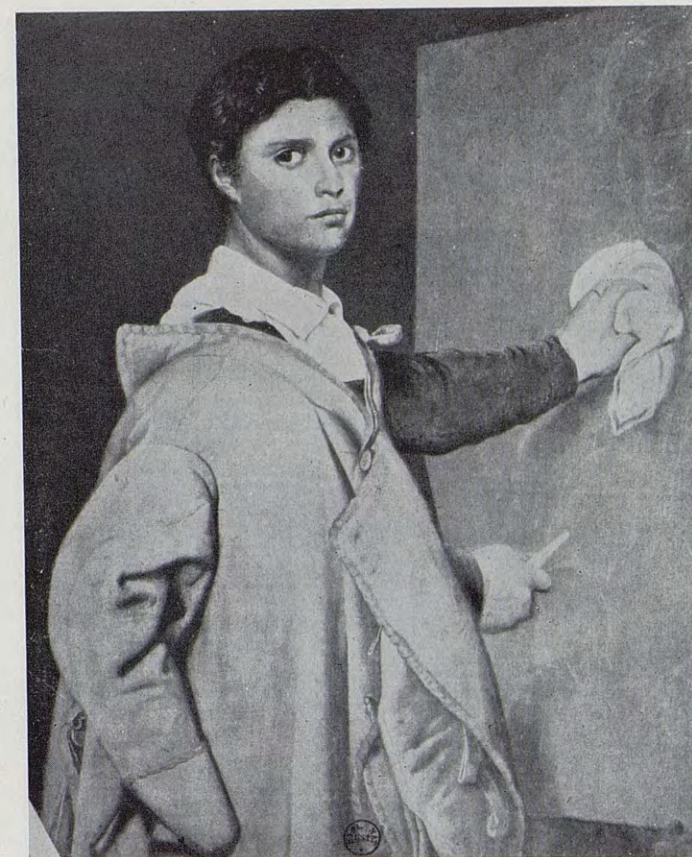


Fig. 10

Cf. Cat. No. 17

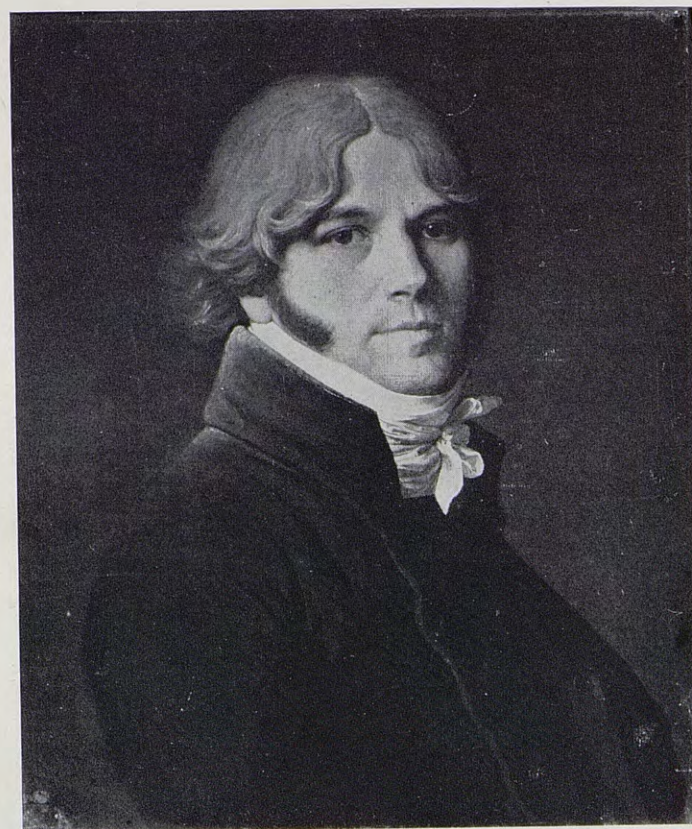


Fig. 11

Cat. No. 16

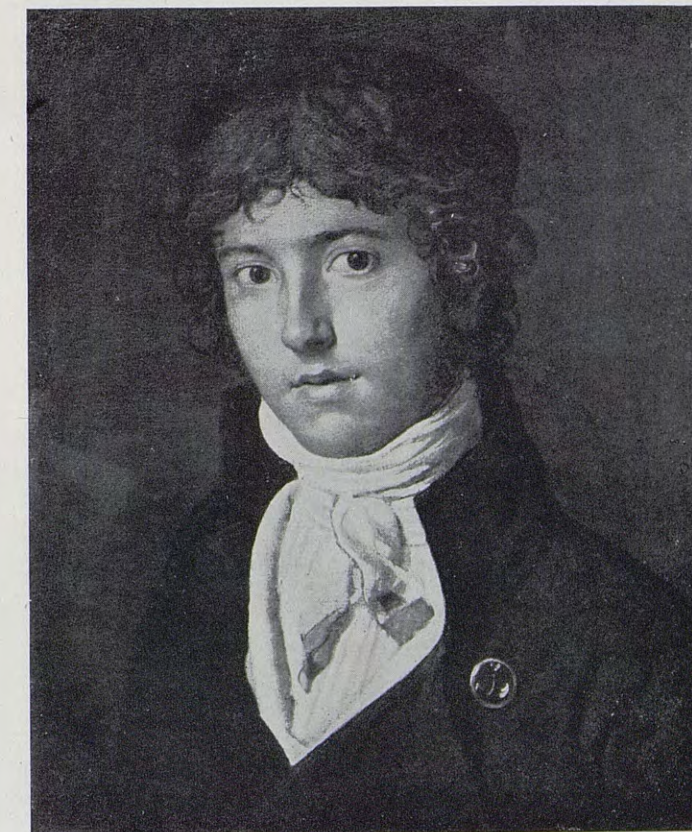


Fig. 12

Cat. No. 3

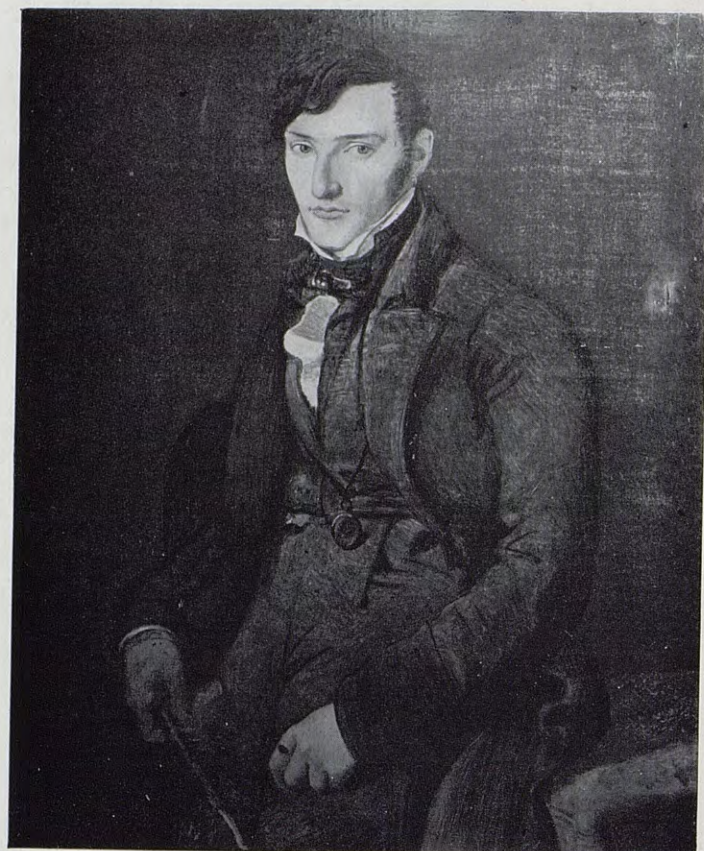


Fig. 13

Cat. No. 15

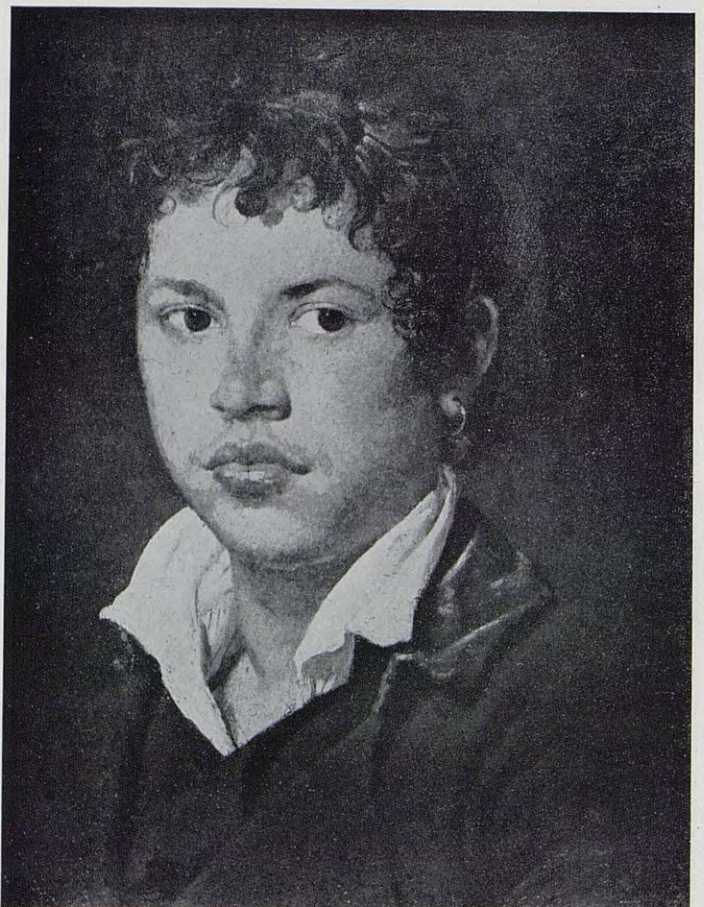


Fig. 14

Cat. No. 19

21. THE ENGRAVER DESMARETS. (1805.) Toulouse, Museum.

FIG. 16

This artist, whom Ingres familiarly calls the 'Père Desmaretz' must be identified with the engraver Sébastien Desmaretz, working between 1800 and 1820, after Raphaël and some pupils of David.

Canvas, $25\frac{1}{2} \times 21\frac{1}{4}$ in.

Signed: Ingres, 1805.

Exhib.: Ingres, 1867, No. 438.

Catalogued: Cahiers IX and X; Delaborde, No. 118.

Literature: Lapauze, Ingres, p. 52.

According to Delaborde, Ingres retouched this portrait towards the end of his life and at that time painted in the grey drapery which covers the engraver's shoulders.

Danlos the elder sale, March 2nd 1867, lot 17; J. V. sale, March 19th 1877, lot 13; Maurice Delacre sale, December 15th 1941, lot 46.

22. PHILIBERT RIVIÈRE, A MASTER OF THE COURT OF REQUESTS TO THE COUNCIL OF STATE IN 1810; DIED 1816. (1805.) Paris, Musée du Louvre.

PLATE 7

Canvas, $45\frac{1}{2} \times 35$ in.

Signed: Ingres. L'an XIII.

Exhib.: Salon, 1806, No. 273.

Catalogued: Cahiers IX and X; Delaborde, No. 152.

Literature: Lapauze, Ingres, pp. 48, 52, 64; Amaury-Duval, L'Atelier d'Ingres, pp. 159-60.

Bequeathed to the State in 1870 by Mme Veuve Rivière, née Catherine-Sophie Robillard, daughter-in-law of M. and Mme Rivière; until 1874 in the Musée du Luxembourg.

23. MME PHILIBERT RIVIÈRE, NÉE MARIE-FRANÇOISE BEAUREGARD; DIED 1848. Paris, Musée du Louvre.

PLATE 8

Canvas, oval, $45\frac{1}{2} \times 35\frac{1}{2}$ in.

Exhib.: Salon, 1806, No. 273.

Catalogued: Cahiers IX and X; Delaborde, No. 152.

Literature: Lapauze, Ingres, pp. 48-50, 64; Amaury-Duval, L'Atelier d'Ingres, pp. 159-60.

Bequeathed to the State in 1870 by Mme Veuve Rivière, née Catherine-Sophie Robillard, daughter-in-law of M. and Mme Rivière; until 1874 in the Musée du Luxembourg.

24. Mlle RIVIÈRE, DAUGHTER OF M. AND MME PHILIBERT RIVIÈRE; DIED 1805, AT THE AGE OF FIFTEEN. Paris, Musée du Louvre.

PLATES 12, 13

Canvas, $39\frac{3}{8} \times 27\frac{1}{2}$ in.

Signed: Ingres.

Exhib.: Salon, 1806, No. 273.

Catalogued: Cahiers IX and X; Delaborde, No. 152.

Literature: Lapauze, Ingres, pp. 48-52, 64; Amaury-Duval, L'Atelier d'Ingres, pp. 159-60.

Bequeathed to the State in 1870 by Mme Veuve Rivière, née Catherine-Sophie Robillard, daughter-in-law of M. and Mme Rivière; until 1874 in the Musée du Luxembourg.

25. MME AYMON, KNOWN AS 'LA BELLE ZÉLIE'. (1806.) Rouen, Museum.

PLATE 10

Canvas, $23\frac{1}{4} \times 19\frac{3}{8}$ in.

Signed: Ingres, 1806.

Engraved by Henri Leseigneur.

Exhib.: Ingres, 1867, No. 435.

Catalogued: Delaborde, No. 103.

Literature: Lapauze, Ingres, p. 54.

Cf. Nos. 42, 43.

Eudoxe Marcille sale, January 12th-13th 1857, lot 84 (bt. Jacques Reiset); Jacques Reiset sale, April 29th-30th 1870, lot 43 (bt. M. Féral-Cussac); sold by M. Féral-Cussac to the town of Rouen, in the same year.

26. LORENZO BARTOLINI, A SCULPTOR (1777-1850). (1806.) Aix-en-Provence, Private Collection.

PLATE 29

Canvas, $38\frac{1}{2} \times 31\frac{1}{2}$ in.

Signed: J. Ingres pinxit 1806.

Engraved by Jean-Louis Potrelle, Reveil.

Catalogued: Cahiers IX and X; Delaborde, No. 104.

Literature: Ch. Blanc, p. 231; Lapauze, Ingres, p. 56.

Cf. No. 142.

Collections: Jacques Drake del Castillo; anonymous sale, May 17th 1920, lot 3 (bt. M. Gibour); Comtesse Ferrand; Henry Lapauze.

27. NAPOLEON I ON THE IMPERIAL THRONE. (1806.) Paris, Musée de l'Armée, Palais des Invalides.

PLATE 6

Canvas, $104\frac{1}{2} \times 63$ in.

Signed: Ingres Pxit anno 1806.

Engraved by Reveil.

Exhib.: Salon, 1806, No. 272; Ingres, 1867, No. 102.

Catalogued: Cahiers IX and X; Delaborde, No. 145.

Literature: Lapauze, Ingres, pp. 64-6, 70, Le Roman d'amour de M. Ingres, pp. 46 ff.; Agnes Mongan, Drawings by Ingres in the Winthrop Collection, in Gazette des Beaux-Arts, 1944, II, pp. 409-10.

This painting was commissioned by the Corps Législatif.

28. VENUS, WOUNDED BY DIOMEDES, RETURNS TO OLYMPUS. Basel, Baron Robert von Hirsch.

FIG. 19

Canvas, $10\frac{1}{2} \times 13$ in.

Signed: Ingres.

Catalogued: Delaborde, No. 24.

Literature: Jules Guiffrey, Le Premier tableau de Ingres, in Bulletin de la Société de l'Histoire de l'Art Français, 1909, pp. 51-4, 1913, pp. 30-1; Lapauze, Le Roman d'amour de M. Ingres, pp. 153, 162; Roblot Delondre, Vénus blessée par Diomède, tableau d'Ingres, in Gazette des Beaux-Arts, 1912, II, pp. 464-8; Amaury-Duval, L'Atelier d'Ingres, p. 27, notes 1 and 2.

The exact date when Ingres completed this picture is not known. It was done at the same time as a large number of preparatory drawings, one of which was engraved by Reveil, and all were intended for a more ambitious project.

Collections: M. Asseline, secrétaire des Commandements to the Duc d'Orléans; sold to an unknown collector about 1850; Mme l'Hérillier; Wildenstein.

29. COPY OF THE FACE OF THE VIRGIN IN RAPHAEL'S 'MADONNA DI FOLIGNO', (IN THE VATICAN GALLERY). Whereabouts unknown.

Catalogued: Cahiers IX and X; Delaborde, No. 161.

Literature: Lapauze, Ingres, p. 60.

This copy was painted in Paris, where Raphael's original was kept until 1815.

30. COPY OF RAPHAEL'S 'MADONNA DELL' IMPANNATA', (IN THE PALAZZO PITTI, FLORENCE). Paris, Private Collection.

FIG. 17

Cardboard, $11 \times 9\frac{1}{2}$ in.

Catalogued: Cahiers IX and X; Delaborde, No. 160.

Literature: Lapauze, Ingres, p. 60.

This copy was painted in Paris, where Raphael's original was kept until 1815.

Collections: Mme Ingres, Mme Albert Ramel.

31. COPY OF A 'MADONNA AND CHILD' BY RAPHAEL. Montauban, Museum.

FIG. 18

Canvas, $31\frac{1}{4} \times 25\frac{3}{8}$ in.

Literature: Momméja, La Collection Ingres, No. 13.

According to Momméja, Ingres only copied a painting done by Sébastien Bourdon after Raphael, probably after the 'Madonna and Child' known as the 'Mackintosh Madonna', now in the National Gallery in London. Bequeathed by Ingres to his native town.

32. COPY OF A DETAIL FROM POUSSIN'S 'ELIEZER AND REBECCA' (IN THE MUSÉE DU LOUVRE). Marseilles, Museum.

FIG. 22

Canvas, $18\frac{1}{2} \times 15$ in.

Literature: Lapauze, Ingres, p. 89, note 1; Auquier, Catalogue du Musée des Beaux-Arts de Marseille, No. 395.

This copy was painted in Paris after the original, which was already in the Musée du Louvre. Sent to Marseilles in 1872, in exchange for the 'Copy of Raphael's Mercury'.

33. MME BÉRENGER, FULL-LENGTH. LARGE SKETCH. Whereabouts unknown.

Catalogued: Cahiers IX and X; Delaborde, No. 107.

Literature: Lapauze, Ingres, p. 40.

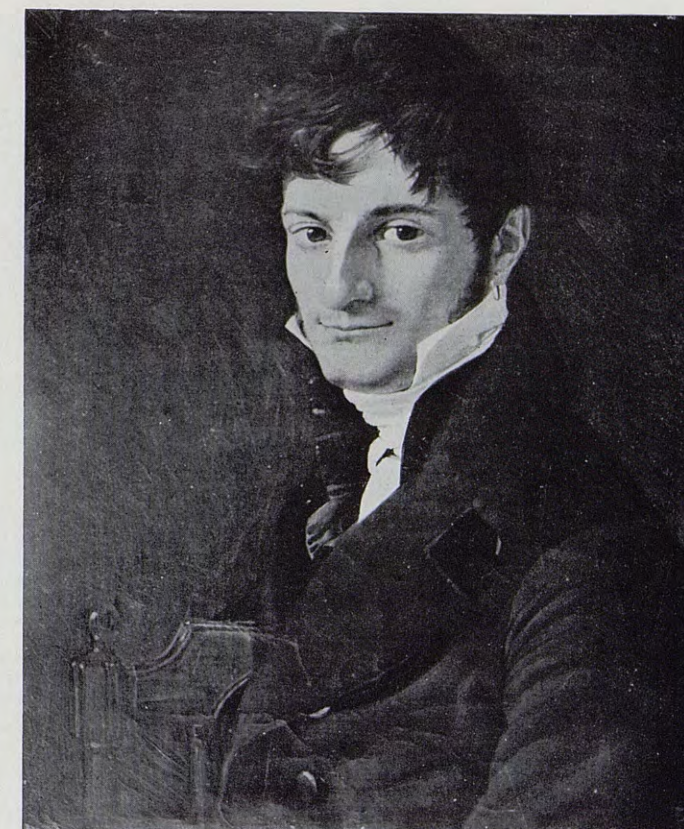


Fig. 15

Cat. No. 20

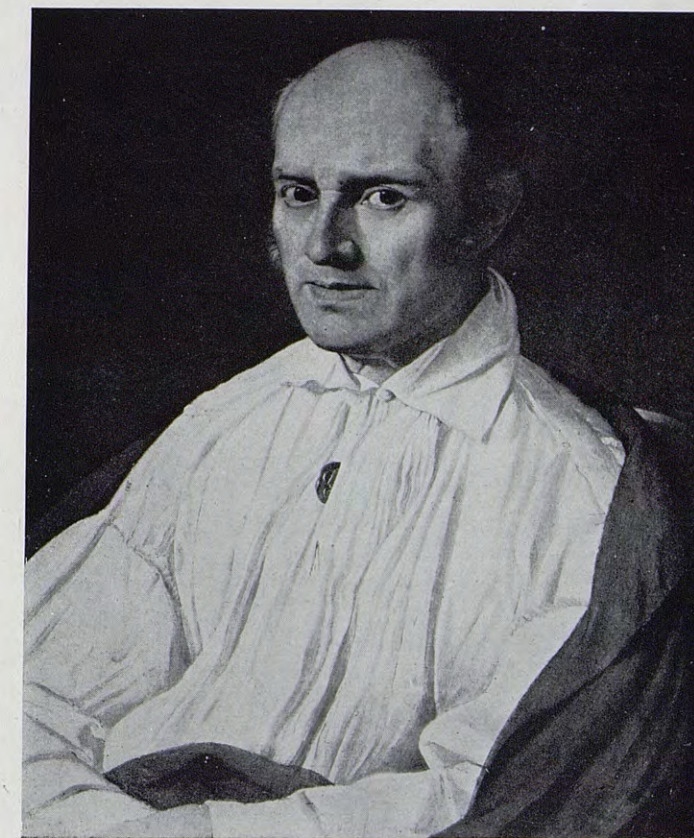


Fig. 16

Cat. No. 21



Fig. 17

Cat. No. 30



Fig. 18

Cat. No. 31

34. COUDERC-GENTILLON, AN ARCHITECT, BORN AT MONTAUBAN; DIED PROBABLY 1828. Paris, Private Collection. FIG. 23

Canvas, 21 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in.

Exhib.: Montauban, 1862, No. 545; Ingres, 1867, No. 89.

Catalogued: Cahiers IX and X; Delaborde, No. 116.

Literature: Boyer d'Agen, pp. 198-200; Lapauze, Ingres, pp. 41-2.

Collections: Hippolyte Couderc, Montauban; Groult.

35. Mlle HARVEY. Whereabouts unknown.

Catalogued: Cahiers IX and X.

Literature: Barbier, Souvenirs personnels et silhouettes contemporaines, p. 272; Lapauze, Les Dessins d'Ingres, pp. 234, 247, Ingres, pp. 39-40 (Lapauze read by mistake: Mlle Hervey).

One of the Misses Harvey, Elizabeth, was a painter and exhibited in the Salon from the year X until 1812. Ingres remained in touch with her.

In the Musée du Louvre there is a drawing of the same subject, made perhaps for, or at the same time as, this painting (Pl. 11).

Cf. No. 36.

36. Mlle HARVEY. SKETCH. Whereabouts unknown.

Catalogued: Cahier X; Delaborde, No. 127 (Hervey).

It is on the evidence of Ingres' notes that we catalogue two portraits of Mlle or Mlles Harvey.

Cf. No. 35.

37. FRANÇOIS-JOSEPH TALMA, AN ACTOR OF TRAGEDY (1763-1826). HALF-LENGTH. Whereabouts unknown.

Catalogued: Cahier X.

Literature: Lapauze, Ingres, p. 52.

Delaborde seems to think that Ingres painted only one portrait of the members of the Talma family, but this is contradicted by the painter's notes.

Cf. No. 38.

38. TALMA, THE ACTOR'S NEPHEW. Paris, Private Collection. FIG. 25

Canvas, 17 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in.

Inscribed on the back of the canvas: Ingres.

Exhib.: Ingres, 1867, No. 105.

Catalogued: Cahier IX (Talma Jeune) and Cahier X ('Talma Neveu'); Delaborde, No. 155.

Literature: Lapauze, Ingres, pp. 52, 54, Quelques oeuvres inédites de Ingres, in La Renaissance de l'Art Français, 1922, p. 633.

Lapauze is mistaken in identifying the sitter as Louis Ducis, Talma's brother-in-law. In fact, the portrait shows one of Talma's three nephews. Two of them were officers and bore the actor's name, John-François (1786-1861) and Auguste-François (died 1812); the third, Amédée, was surgeon to the King of Belgium (cf. Contenson, Militaires, fils d'acteurs, Paris, 1903, pp. 80-4).

Cf. No. 37.

Collections: Perroly; Ferinbach; Baron Gourgaud.

39. BARON JOSEPH VIALÈTES DE MORTARIEU, MAYOR OF MONTAUBAN FROM 1806 TO 1815, LATER DEPUTY IN THE CORPS LÉGISLATIF. France, Private Collection. FIG. 24

Canvas, 21 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in.

Signed: Ingres.

Exhib.: Montauban, 1862, No. 548.

Catalogued: Cahiers IX and X; Delaborde, No. 159.

Literature: Lapauze, Ingres, pp. 41, 54, Le Roman d'amour de M. Ingres, p. 150 and note 1.

Collection of the Baron Joseph Vialètes de Mortarieu; sold by his descendants about 1905.

40. A FRIEND OF MESPLET. Whereabouts unknown.

Catalogued: Cahiers IX and X; Delaborde, No. 101.

Literature: Boyer d'Agen, p. 111; Lapauze, Ingres, p. 54, Le Roman d'amour de M. Ingres, pp. 122-3, 145-6.

Cf. No. 19.



Fig. 19

Cat. No. 28

Mesplet appears to have been a Parisian acquaintance of Ingres, who soon lost sight of him.

41. A YOUNG SCULPTOR. Whereabouts unknown.

Catalogued: Cahier X; Delaborde, No. 99.

We have been unable to identify this picture, which we may possibly have catalogued above under a different title.

Cf. No. 19.

42-43. TWO PORTRAITS: HUSBAND AND WIFE. Whereabouts unknown.

Catalogued: Cahiers IX and X; Delaborde, No. 100.

We have been unable to identify these two portraits, which we may possibly have catalogued above under a different title, e.g. Mme Aymon, a portrait which is not mentioned by Ingres in his notes.

Cf. No. 25.

44. COPY OF A PORTRAIT FOR DAVID. Whereabouts unknown.

Catalogued: Cahier IX.

This may have been either a copy after David, or else, one after another master, intended for David who was perhaps going to use it in a composition.

45. BATHING WOMAN, HALF-LENGTH, SEEN FROM BEHIND. (1807.) Bayonne, Musée Bonnat. PLATE 15

Canvas on panel, 20 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.

Signed: Ingres Pinxit Roma 1807.

Engraved by Reveil, J.-A. Coraboeuf; lithographed by Raymond Balze. Exhib.: Exposition Universelle, 1855, No. 3353; Ingres, 1867, No. 28.

Catalogued: Cahier X; Delaborde, No. 74.

Literature: Momméja, Le Bain Turc d'Ingres, in Gazette des Beaux-Arts, 1906, II, pp. 179-80; Lapauze, Ingres, pp. 97, 508; Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 819.

Cf. Nos. 53, 165, 205, 312.

Collections: de Fresne or Defrenne; Bonnat.

46. THE CAMPAGNA OF ROME WITH THE AQUEDUCT OF THE VILLA BORGHESE. (1807.) Montauban, Museum. FIG. 20

Canvas, diameter 6 $\frac{1}{8}$ in.

Seen from Ingres' little studio in San Gaetano. This picture and No. 47 were painted from the same spot and were both sent to Julie Forestier. The painting is said to have been retouched by Desgoffe.

Literature: Momméja, La Collection Ingres, No. 19; Lapauze, Le Roman d'amour de M. Ingres, pp. 189-90, Jean Briant, paysagiste . . . , in Revue de l'Art Ancien et Moderne, 1911, I, pp. 309-10.

Cf. No. 47.

Bequeathed by Ingres to his native town.

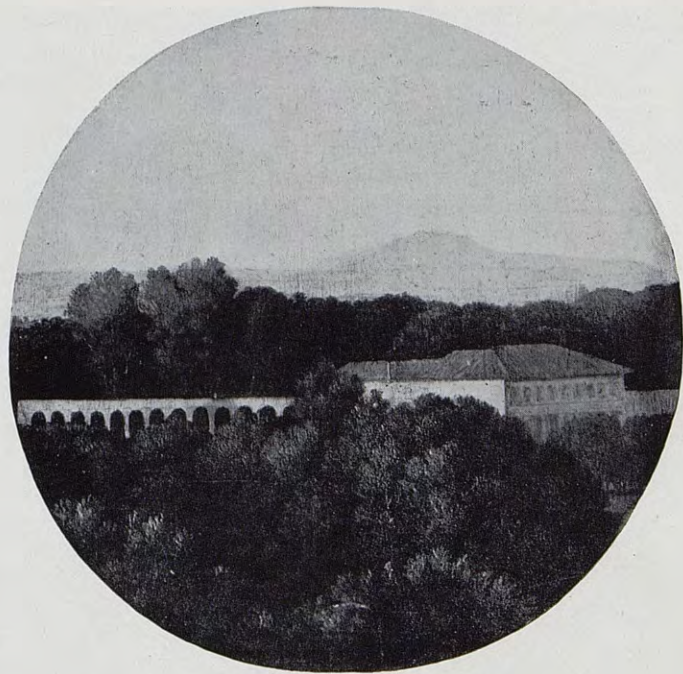


Fig. 20 Cat. No. 46

47. VIEW OF THE BELVEDERE OF THE VILLA BORGHESE, ROME. (1807.) Montauban, Museum. FIG. 21

Canvas, diameter, 6½ in.

Literature: Momméja, La Collection Ingres, No. 18; Lapauze, Le Roman d'amour de M. Ingres, pp. 189-90; Jean Briant, paysagiste . . . , in Revue de l'Art Ancien et Moderne, 1911, I, pp. 309-10. Cf. No. 46.

Bequeathed by Ingres to his native town.



Fig. 21 Cat. No. 47

48. MME DEVAUÇAY, MISTRESS OF M. ALQUIER, THE FRENCH AMBASSADOR TO THE HOLY SEE. (1807.) Chantilly, Musée Condé. PLATES 19, 24

Canvas, 30 × 23½ in.

Signed: J. Ingres Rom. 1807.

Engraved by Reveil, Léopold Flameng.

Exhib.: Salon, 1833, No. 1279; Exposition Universelle, 1855, No. 3364.

Catalogued: Cahiers IX and X; Delaborde, No. 119.

Literature: Lapauze, Ingres, pp. 56, 86-8, 290, 396; Gruyer, Notice des peintures du Musée Condé, No. 431; Amaury-Duval, L'Atelier d'Ingres, pp. 95-6.

The portrait is said to have been painted in the Apennines near Rome.

Cf. No. 49.

Mme Devauçay collection; Frédéric Reiset sale, April 28th 1879, lot 17; bought, with the rest of that collection, by the Duc d'Aumale.

49. MME DEVAUÇAY. Bayonne, Musée Bonnat. FIG. 26

Canvas, 11½ × 9 in.

Signed: Pxit Ingres à Ary Scheffer.

Engraved by J.-A. Coraboeuf.

Exhib.: Ingres, 1867, No. 90.

Catalogued: Cahier X; Delaborde, p. 249.

Literature: Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 280.

Cf. No. 48.

Given by Ingres to Ary Scheffer. Collections: Ary Scheffer; the painter Ravergie; Comte d'Ideville; Bonnat.

50. RAPHAEL'S CASINO IN ROME. Paris, Musée des Arts Décoratifs. PLATE 14

Canvas, diameter 5½ in.

Literature: Lapauze, Ingres, p. 76, note 1.

Collections: the architect Heurtault; given by his widow to the painter Pierre-Maximilien Delafontaine; Delafontaine sale, February 6th 1861, lot 12, as 'View of the Villa Medici', (bt. in); given by M. Delafontaine, a descendant of the painter, to the Union des Arts Décoratifs in 1933.

51. FRANÇOIS-MARIUS GRANET, PAINTER (1775-1849). Aix-en-Provence, Museum. PLATES 18, 23

Canvas, 28½ × 24 in.

Signed: J.-A. Ingres.

Engraved by Reveil; lithographed by Felix Bouisset.



Fig. 22

Cat. No. 32



Fig. 23

Cat. No. 34



Fig. 24

Cat. No. 39

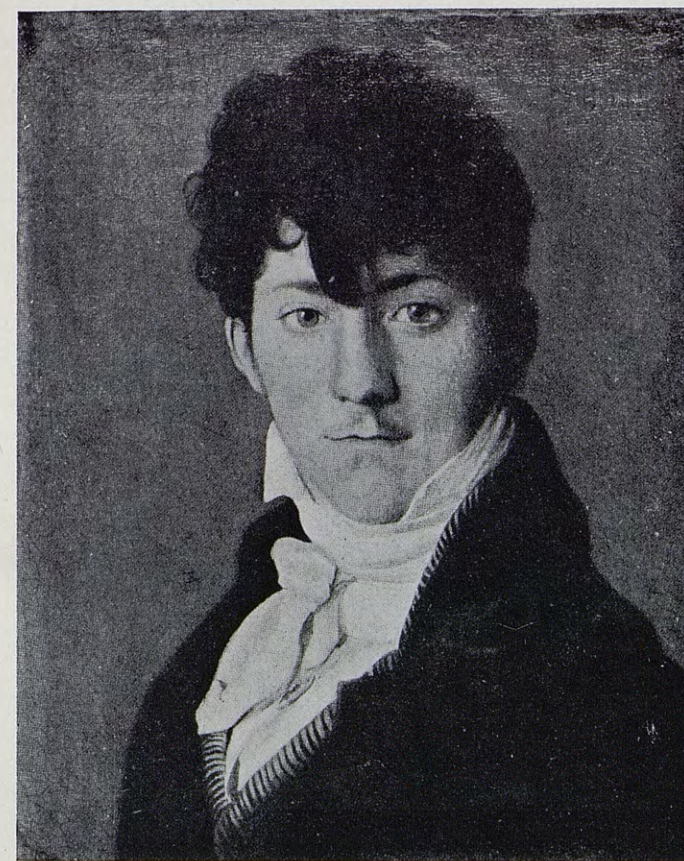


Fig. 25

Cat. No. 38



Fig. 26

Cat. No. 49



Fig. 27

Cat. No. 59

Catalogued: Cahiers IX and X; Delaborde, No. 125.
Literature: H. Pontier, *Le Musée d'Aix*, 2nd part, No. 360; Lapauze, Ingres, pp. 88-9.
 Collection of the painter Granet; bequeathed to the town of Aix in 1849.

52. OLD MAN SEATED. Aix-en-Provence, Museum. FIG. 29
 Panel, $27\frac{1}{2} \times 20\frac{3}{4}$ in.
Literature: H. Pontier, *Le Musée d'Aix*, 2nd part, No. 361.
 This sketch was painted in Rome at the beginning of the artist's first stay.
 Collection of the painter Granet; bequeathed to the town of Aix in 1849.

53. BATHING WOMAN, KNOWN AS THE BATHER OF VALPINÇON. (1808.) Paris, Musée du Louvre. PLATE 30
 Canvas, $56\frac{1}{2} \times 38\frac{1}{4}$ in.
Signed: Ingres. Rome. 1808.
 Engraved by Reveil (this engraving, which in the background shows considerable differences from the picture, was probably made after a drawing; a water-colour of a later date, now in the Musée Bonnat at Bayonne, also preserves the memory of that lost sketch); also engraved by L. Boutelié; lithographed by Raymond Balze.
Exhib.: Exposition Universelle, 1855, No. 3352; Ingres, 1867, No. 26.
Catalogued: Cahiers IX and X; Delaborde, No. 72.
Literature: Fr. Gérard, *Correspondance*, pp. 99-101; Raymond Balze, Ingres, p. 12; Momméja, *Le Bain Turc d'Ingres*, in *Gazette des Beaux-Arts*, 1906, II, pp. 180-1; Lapauze, Ingres, pp. 90, 96-7, 508, 514, *Lettres inédites de Ingres à son ami Marcotte*, in *Le Correspondant*, September 25th 1913, pp. 1078, 1084; Bonnaire, *Procès-verbaux de l'Académie des Beaux-Arts*, III, pp. 195, 268.
 Cf. Nos. 45, 165, 205, 312.

Sent from Rome to the Fine Arts class of the Institut in 1808; sold by Ingres, through the painter Gérard, to Général Comte Rapp; Général Rapp sale, March 1822, lot 19; collections: Valpinçon; Isaac Pereire; sold to the Musée du Louvre in 1879.

54. SLEEPING WOMAN, NUDE, KNOWN AS THE SLEEPER OF NAPLES. (1808.) Whereabouts unknown.
 Canvas, 91×64 in. (?)
Catalogued: Cahiers IX and X; Delaborde, p. 236, note 1.
Literature: Momméja, *La Correspondance d'Ingres*, in *Réunion des Sociétés des Beaux-Arts des Départements*, 1888, pp. 734, 737; Lapauze, Ingres, pp. 102, 148; Gabriel Vauthier, *Deux lettres d'Ingres*, in *Bulletin de la Société de l'Histoire de l'Art Français*, 1918-19, p. 252; Fleuriot de Langle, *M. Ingres et la Princesse de Canino*, in *La Revue de France*, July 1st 1939, pp. 35-6; Bonnaire, *Procès-verbaux de l'Académie des Beaux-Arts*, III, pp. 195, 268.
 Cf. Nos. 55-8, 93-5, 226, 228, 237, 312, 317, 318.
 Bought by Murat, King of Naples, in 1809, and hung in the small apartments of the Royal Palace, the so-called Mazzarini, until 1814. This picture was probably stolen or destroyed during the riots that followed, in 1815, the fall of the French dynasty.

55. SLEEPING WOMAN, NUDE. London, Victoria and Albert Museum. FIG. 35
 Canvas, $11\frac{3}{4} \times 18\frac{3}{4}$ in.
Signed: J. Ingres.
 Engraved by Auguste-François Alès.
Catalogued: Delaborde, No. 79.
Literature: Momméja, *Le Bain Turc d'Ingres*, in *Gazette des Beaux-Arts*, 1906, II, p. 186; Lapauze, Ingres, p. 102; Basil S. Long, *Catalogue of the Constantine Alexander Ionides Collection*, No. 57.
 The picture is probably a study for the 'Sleeper of Naples'; Delaborde, however, regards it as a study for the 'Odalisque with the Slave'.
 Cf. Nos. 54-8, 93-5, 226, 228, 237, 265, 312, 317, 318.
 Collections: Baron Jules de Hauff, Brussels; Constantine Alexander Ionides; bequeathed to the Victoria and Albert Museum in 1901.

56. SLEEPING WOMAN, NUDE. Paris, Private Collection. FIG. 37
 Canvas, $8\frac{1}{2} \times 14\frac{1}{8}$ in.
Signed: Ingres.
 Probably a study for the 'Sleeper of Naples'.
 Cf. Nos. 54-8, 93-5, 226, 228, 237, 265, 312, 317, 318.
 Collections: Mlle Y. Bartolini; Caperan; M.S. sale, May 21st 1941.



Fig. 28

Cat. No. 58

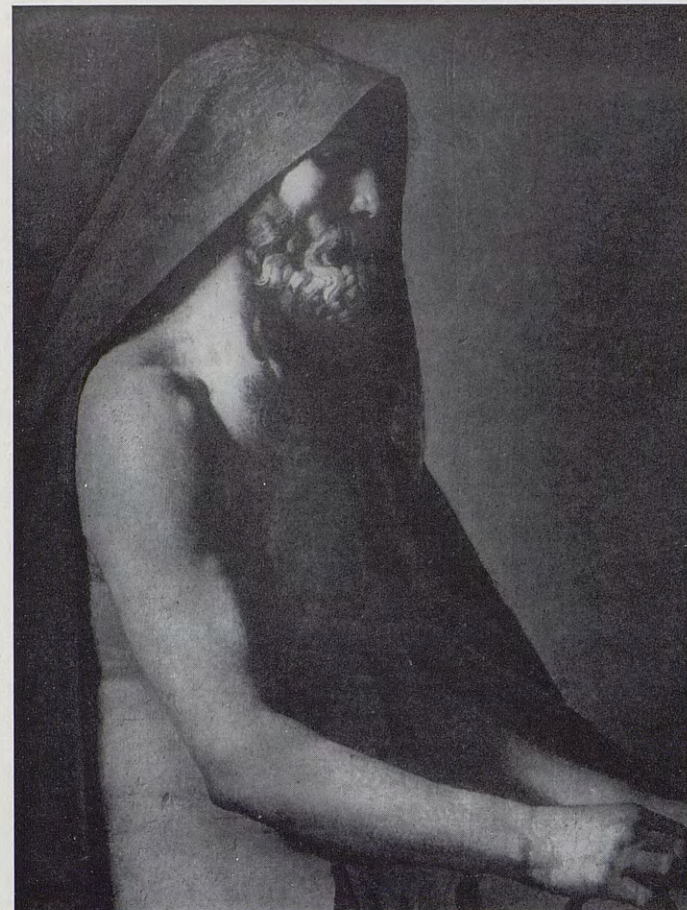


Fig. 29

Cat. No. 52

57. STUDY FOR A SLEEPING WOMAN. Whereabouts unknown. FIG. 36
Literature: Lapauze, Ingres, p. 150.
 The Museum of Montauban has a photograph of this picture, about which we have no information.
 Cf. Nos. 54-8, 93-5, 226, 228, 237, 312, 317, 318.

58. RECUMBENT WOMAN, NUDE. Whereabouts unknown. FIG. 28
 Panel, $4\frac{3}{8} \times 5\frac{3}{8}$ in.
Signed: Ingres.
 It is not impossible that this was one of the two oval canvases in the Khalil Bey sale, which then, would have been transferred to wood.
 Cf. Nos. 54-7, 93-5, 226, 228, 237, 312, 317, 318.
 Degas sale, March 26th-27th 1918, lot 69.

59. SPINNING WOMAN. Newton (Connecticut). Mr. Henry Schnackenberg. FIG. 27
 Canvas, $12\frac{1}{2} \times 9$ in.
Literature: Meier Graefe and Klossowski, *La Collection Chéramy*, No. 87.
 The picture has also been called the 'Spinning Woman of Palermo' and 'Spinning Woman of Parma' as well as 'Peasant Woman of Salerno'. This picture may be identical with the 'Small study of a woman', catalogued by Ingres in his *Cahier IX* at the beginning of his first stay in Italy.
 Coutan Hauguet sale, December 16th-17th 1889, lot 22; Chéramy sale, May 5th-7th 1908, lot 207; collections: Joseph Reinach; Louis Vauxcelles.

60. OEDIPUS AND THE SPHINX. (1808.) Paris, Musée du Louvre. PLATE 26
 Canvas, $74\frac{3}{8} \times 56\frac{3}{8}$ in.
Signed: I. Ingres Pingebat 1808.

Engraved by Reveil, Claude-Ferdinand Gaillard, Louis-Adolphe Salmon; lithographed by Sudre.
Exhib.: Villa Medici, 1808; Salon, 1827; Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 48; Exposition Universelle, 1855, No. 3348; Ingres, 1867, No. 22.
Catalogued: Cahiers IX and X; Delaborde, No. 34.
Literature: Annales de l'Ecole Française des Beaux-Arts, Salon de 1827, pp. 149-50; Boyer d'Agen, pp. 206, 210, 217, 222; Lapauze, Ingres, pp. 90-6, 277-8, 370-86; Jamot, *Comment, Ingres a composé Oedipe et le Sphinx*, in *Revue de l'Art Ancien et Moderne*, XXXVIII, 1920, pp. 57-9; Bonnaire, *Procès-verbaux de l'Académie des Beaux-Arts*, III, pp. 195, 268.
 This picture, which the artist sent from Rome to Paris in 1808, was subsequently completely reworked, doubtless shortly before the Salon of 1827.
 Cf. Nos. 61-3, 315.
 Sold by Ingres in 1829; acquired by the Duc d'Orléans in 1839; Duchesse d'Orléans sale, January 18th-20th 1853, lot 32; Tanneguy Duchâtel collection; bequeathed to the Musée du Louvre by the Comtesse Duchâtel in 1878.

61. OEDIPUS AND THE SPHINX. London, National Gallery. FIG. 34
 Canvas, $7 \times 5\frac{1}{2}$ in.
Signed: Ingres.
Exhib.: Exposition des Beaux-Arts, Lille, 1866, No. 830; Ingres, 1867, No. 23.
Catalogued: Cahiers IX and X; Delaborde, No. 35.
Literature: Lapauze, Ingres, p. 90. Davies, *N. Gall. Cat., French...*, 1946, pp. 54-5. Painted in 1826-1828 according to Davies and Lapauze.
 Cf. Nos. 60, 315.
 A.D. [idiot] sale, May 6th-8th 1828, lot 48; [Didot] sale, March 17th 1829, lot 25; Camus sale, January 19th-20th 1831, lot 85; Deschamps sale,

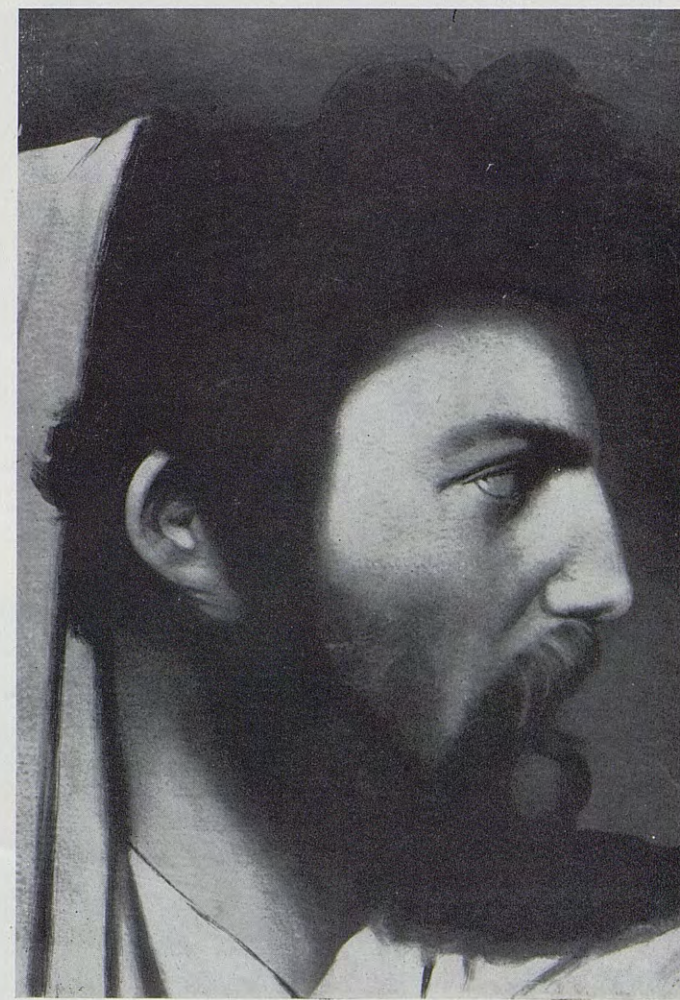


Fig. 30

Cat. No. 63

February 6th 1840, lot 39; Duchamp sale, Angers, February 14th 1848, lot 12; Comte de la Béraudière sale, May 18th-30th 1885, lot 35; Degas sale, March 26th-27th, 1918, lot 51 (bt. the Tate Gallery, London); later transferred to the National Gallery.

62. HEAD OF A BEARDED MAN. Paris, Private Collection. FIG. 33

Canvas, $13\frac{3}{4} \times 10\frac{1}{4}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 78.

Catalogued: Delaborde, p. 212.

This study may have been used for the figure of Oedipus in the Louvre painting. The model resembles that of the picture at Aix.

Cf. Nos. 60, 63.

Haro collection; Ingres sale, May 6th-7th 1867, lot 35; Haro senior and junior sale, May 30th-31st 1892, lot 104; Degas sale, March 26th-27th 1918, lot 64; anonymous sale, June 27th 1949, lot 92.

63. HEAD OF A BEARDED MAN. Aix-en-Provence, Museum. FIG. 30

Canvas, $13 \times 9\frac{1}{2}$ in.

Literature: H. Pontier, Le Musée d'Aix, 2nd part, No. 362.

Cf. Nos. 60, 62.

Collection of the painter Granet; bequeathed to the town of Aix in 1849.

64. HISTORIATED STUDY OF A MAN. Whereabouts unknown.

Literature: Lapauze, Ingres, p. 90; Bonnaire, Procès-verbaux de l'Académie des Beaux-Arts, III, p. 195.

This study was mentioned by Lethière, then head of the Académie de

France in Rome, as one of the works sent by Ingres to the Fine Arts Class of the Institut in 1808.

The picture may never have reached Paris. Lapauze tried to identify it with one of the portraits of that period, but, as no documents are available, the problem cannot be solved.

65. FAIR-HAIRED GIRL WITH BLUE EYES. Paris, Private Collection. FIG. 41

Canvas, $10\frac{1}{2} \times 7\frac{1}{2}$ in.

Exhib.: Ingres, 1867, No. 75.

Catalogued: Delaborde, No. 92 (between 1807 and 1809).

Given by Ingres to his friend M. Valot. Collections: Baron Athanase Rendu; Vicomtesse Henri de Bérenger.

66. COPY OF RAPHAEL'S 'EVE TEMPTING ADAM WITH THE FORBIDDEN FRUIT' (IN THE VATICAN GALLERY). (1809.) Montauban, Museum. FIG. 31

Canvas, $36\frac{1}{2} \times 22\frac{1}{2}$ in.

Exhib.: Montauban, 1862, No. 560.

Catalogued: Cahiers IX and X; Delaborde, No. 162.

Literature: Momméja, La Collection Ingres, No. 7; Lapauze, Les Dessins d'Ingres, p. 99.

The original is one of Raphael's paintings for the Loggia of the Vatican, and represents the committing of the first sin.

Bequeathed by Ingres to his native town in 1851.

67. COPY OF THE HEADS OF A WOMAN AND CHILDREN IN RAPHAEL'S 'MASS OF BOLSENA' (IN THE VATICAN GALLERY). Montauban, Museum. FIG. 42

Canvas, $20\frac{1}{2} \times 15\frac{1}{2}$ in.

Literature: Momméja, La Collection Ingres, No. 8.

This copy was painted in the Vatican, at the beginning of Ingres' first stay in Rome.

Bequeathed by Ingres to his native town.

68. COPY OF RAPHAEL'S 'MERCURY' (IN THE VILLA FARNESINA, ROME). Paris, Ecole des Beaux-Arts.

Canvas, $96\frac{1}{2} \times 82\frac{1}{2}$ in.

Catalogued: Cahiers IX and X; Delaborde, No. 163.

Sent by Ingres to the Académie des Beaux-Arts at the beginning of his stay in Rome; given to the Museum of Marseilles in 1819; returned in 1874 and then hung in the Ecole des Beaux-Arts.

69. CHARLES-MARIE-JEAN-BAPTISTE-FRANÇOIS MARCOTTE D'ARGENTEUIL, DIRECTOR-GENERAL OF WOODS AND FORESTS IN ROME (1787-1864). (1810.) Washington D.C., National Gallery of Art (Samuel H. Kress Collection). PLATE 21

Canvas, $36\frac{1}{2} \times 27\frac{1}{2}$ in.

Signed: Ingres Pinx. Rom. 1810.

Exhib.: Ingres, 1867, No. 440.

Catalogued: Cahiers IX and X; Delaborde, No. 139.

Literature: Ch. Blanc, pp. 33 note 1, 38, 231; Lapauze, Ingres, pp. 102, 106-11, Les Portraits dessinés d'Ingres, pp. 63-4.

Collections: M. Marcotte d'Argenteuil; Mme Joseph Marcotte, daughter-in-law of the sitter; Mme Pougin de la Maisonneuve; private collection, London.

70. JEAN-BAPTISTE DEDEBAN, ARCHITECT-PENSIONARY OF THE ACADEMIE DE FRANCE IN ROME (1781-1850). Besançon, Museum. FIG. 44

Canvas, $23\frac{1}{2} \times 18\frac{1}{2}$ in.

Exhib.: Ingres, 1867, No. 437.

Catalogued: Cahiers IX and X; Delaborde, No. 117.

Literature: Gigoux, Causeries sur les artistes de mon temps, 1855, p. 84; Lapauze, Ingres, pp. 102, 163.

Given by Ingres to the sculptor Lemoyne; sold by Lemoyne to the painter Jean-François Gigoux; bequeathed in 1894 to the town of Besançon.



Fig. 31

Cat. No. 66



Fig. 32

Cat. No. 315

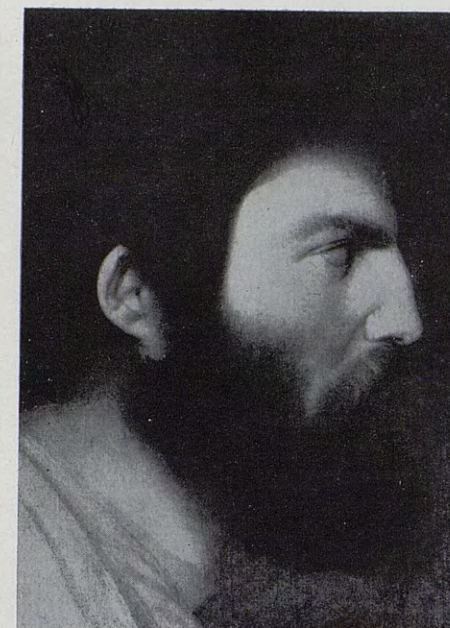


Fig. 33

Cat. No. 62

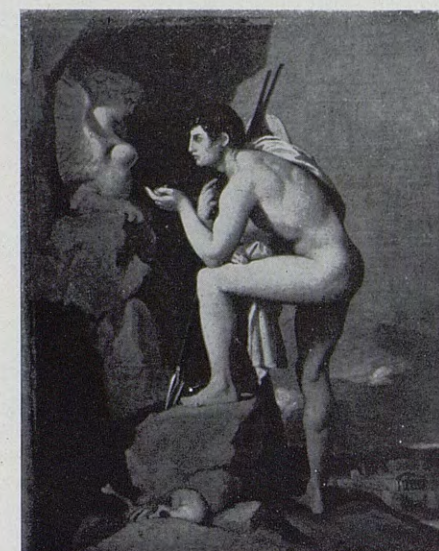


Fig. 34

Cat. No. 61



Fig. 35

Cat. No. 55

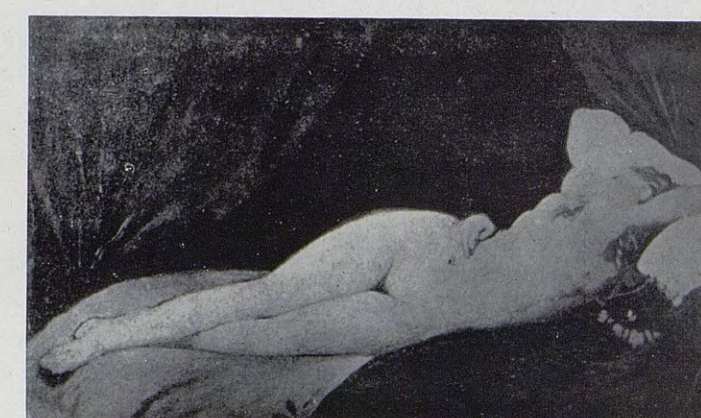


Fig. 36

Cat. No. 57



Fig. 37

Cat. No. 56

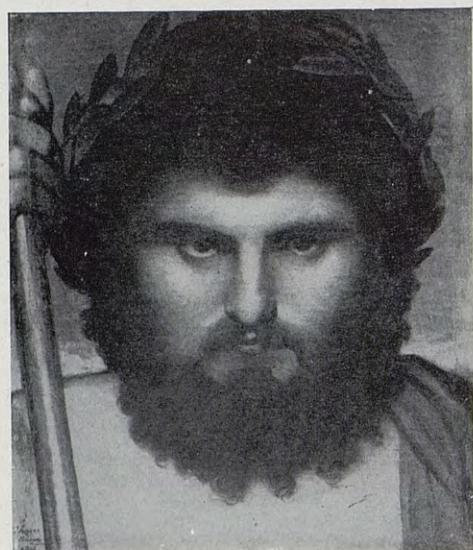


Fig. 38

Cat. No. 73



Fig. 39

Cat. No. 74

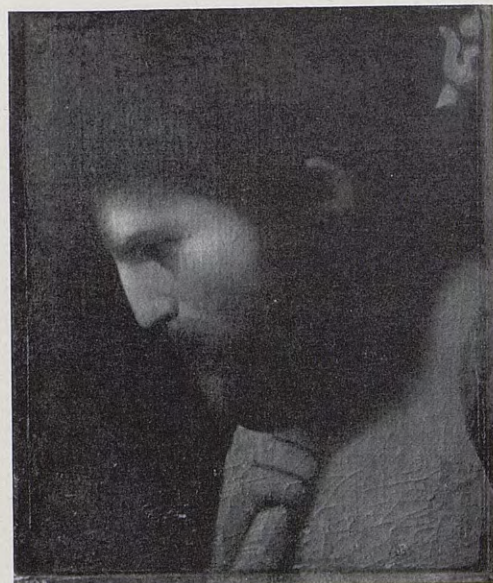


Fig. 40

Cat. No. 75

71. PORTRAIT OF JOSEPH-ANTOINE MOLTEDO, POSTMASTER-GENERAL IN ROME, AGENT-GENERAL FOR THE CLERGY OF FRANCE AT THE HOLY SEE (b. 1755, d. after 1814). New York, Metropolitan Museum of Art. PLATE 22

Canvas, 30 $\frac{1}{2}$ × 22 $\frac{3}{4}$ in.
Catalogued: Cahiers IX and X; Delaborde, No. 138 (as Maltedo).
Literature: Lapauze, Ingres, p. 103; G. Oberti, Ingres et Moltedo, *Petit Echo de la Corse*, May 1954, p. 6.
 Collections: the Moltedo family, Corsica; Theodore Duret; Havemeyer; bequeathed by Mrs. Havemeyer to the Metropolitan Museum in 1929.

72. JUPITER AND THETIS. (1811.) Aix-en-Provence, Museum. PLATE 25

Canvas, 130 $\frac{3}{8}$ × 101 $\frac{1}{4}$ in.
Signed: Ingres Rome 1811.
 Engraved by Reveil.
Exhib.: Trésors de l'Art de la Provence, Marseilles, 1861; Ingres, 1867, No. 16.
Catalogued: Cahiers IX and X; Delaborde, No. 22.
Literature: H. Pontier, *Le Musée d'Aix*, 2nd part, No. 87; Boyer d'Agen, pp. 206, 324, 385; Lapauze, Ingres, pp. 77, 100-2.
 Last work sent to the Institut by Ingres while pensioner of the Villa Medici; purchased by the State in 1835; then sent to the Museum of Aix in exchange for a picture by Baron Gros.

THREE STUDIES FOR 'JUPITER AND THETIS':

73. HEAD OF JUPITER. (1810.) Whereabouts unknown. FIG. 38
 Canvas, 18 $\frac{1}{2}$ × 15 $\frac{3}{8}$ in.
Signed: J. Ingres, Roma 1810.
Exhib.: Ingres, 1867, No. 17.
Catalogued: Delaborde, No. 84.
Literature: Lapauze, Ingres, pp. 100-2.
 According to the catalogue of the Lecomte sale, the painting was re-touched in 1866.
 Sold by Ingres about 1866; Eugène Lecomte sale, June 11th-13th 1906, lot 48.

74. HEAD OF JUPITER. U.S.A., Private Collection. FIG. 39
 Canvas, diameter 12 $\frac{5}{8}$ in.
Exhib.: Ingres, 1867, No. 416.
Catalogued: Delaborde, No. 85.
 Cf. Nos. 258, 261-4.
 Collection of the architect Jacques-Ignace Hittorf; Baron J. Vitta sale, March 15th 1935, lot 7.

75. HEAD OF JUPITER IN PROFILE. Paris, Private Collection. FIG. 40

Canvas on panel, 18 $\frac{3}{4}$ × 15 $\frac{3}{8}$ in.
Signed: Ingres.
Exhib.: Ingres, 1867, No. 18.
Catalogued: Delaborde, p. 241.
Literature: Lapauze, Ingres, p. 552, No. 7.
 Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 11; Countess David of Fitz James sale, December 15th-18th 1908, lot 19 (bt. Degas); Degas sale, March 26th-27th 1918, lot 61; collections: Axel Ullern; Chapman.
 This picture may be identical with lot 28 in the Bazaine sale, January 23rd 1882.

76. M. BOCHET, DIRECTOR OF MORTGAGES IN ROME, BROTHER OF MME PANCKOUCKE AND BROTHER-IN-LAW OF M. MARCOTTE. (1811.) Paris, Musée du Louvre. PLATE 9

Canvas, oval, 37 × 27 $\frac{1}{8}$ in.
Signed: Ingres, Roma, 1811.
Exhib.: Ingres, 1867, No. 85.
Catalogued: Cahiers IX and X; Delaborde, No. 109.
Literature: Lapauze, Ingres, pp. 110, 111, 113, 157, 462.
 Cf. No. 77.
 Bochet collection; sold to the Musée du Louvre in 1878.

77. MME PANCKOUCKE, NÉE CÉCILE BOCHET, LATER MME FORGEOT; DIED 1865. (1811.) Paris, Musée du Louvre. PLATE 33

Canvas, 35 $\frac{1}{2}$ × 28 in.
Signed: Ingres Rome 1811.
 Engraved by Reveil.
Exhib.: Possibly Salon, 1814, No. 535; Ingres, 1867, No. 91.
Catalogued: Cahiers IX and X; Delaborde, No. 120.
Literature: Lapauze, Ingres, pp. 111-12, 157.
 Cf. No. 76.
 Collections: Panckoucke; Wildenstein; C. de Beistegui, Paris (Biarritz), bequeathed to the Musée du Louvre.

78. M. CORDIER. (1811.) Paris, Musée du Louvre. PLATE 28
 Canvas, 35 $\frac{1}{2}$ × 27 $\frac{1}{2}$ in.
Signed: Ingres, Roma, 1811.
Catalogued: Cahiers IX and X.
Literature: Lapauze, Ingres, pp. 111, 113-4, Jean Briant, *paysagiste . . .*, in *Revue de l'Art Ancien et Moderne*, 1911, I, p. 302.
 This picture was painted at Tivoli. The sitter's daughter, the Comtesse Mortier, stated that the landscape was painted in by Granet.
 Bequeathed to the Musée du Louvre by the Comtesse Mortier in 1886.

79. M. DEVILLERS, DIRECTOR OF PROBATE AND ESTATES IN ROME. (1811.) Zurich, M. Emil Bührle. PLATE 41
 Canvas, 39 × 31 $\frac{1}{2}$ in.
Signed: Ingres à Rome 1811.
Catalogued: Cahiers IX and X.
Literature: Lapauze, Ingres, pp. 111, 114, 157.
 Collections: Lang; Bernheim Jeune.

80. DR. DE FRANCE, SURGEON TO LUCIEN BONAPARTE. Zurich, M. Emil Bührle. FIG. 43
 Canvas, 24 $\frac{3}{8}$ × 19 $\frac{1}{4}$ in.
Catalogued: Cahiers IX and X.
Literature: Lapauze, Ingres, p. 103; Fleuriot de Langle, *Alexandrine Bonaparte*, Princesse de Canino, pp. 80, 302.
 Collections: Lucien Bonaparte, then his wife Alexandrine; Comte Primoli, grandson of King Joseph Bonaparte and of Lucien Bonaparte; Duke of Treviso sale, London, July 9th 1935, lot 106.

81. JACQUES MARQUET, BARON DE MONTBRETON DE NORVINS, COMMISSIONER-GENERAL OF THE POLICE IN ROME (1769-1854). London, National Gallery. PLATE 32

Canvas on panel, 38 $\frac{1}{4}$ × 31 $\frac{1}{8}$ in.
Signed: Ingres P. Ro.
Exhib.: Possibly Salon, 1814, No. 535; Ingres, 1867, No. 101.
Catalogued: Cahiers IX and X; Delaborde, No. 148.
Literature: Delaborde, p. 334; Lapauze, Ingres, pp. 111-14. Davies. N. Gall. Cat., French . . ., 1946, pp. 55-56.
 Collections: Mme Gengoult de Clairville, née de Norvins; Gengoult de Clairville sale, May 9th 1890, lot 4; Degas sale, March 26th-27th 1918, lot 53 (bt. the National Gallery.)



Fig. 41

Cat. No. 65

82. ROMULUS, VICTORIOUS OVER ACRON, CARRIES THE SPOLIA OPIMA TO THE TEMPLE OF JUPITER. (1812.) Paris, Ecole des Beaux-Arts. PLATE 34
 Tempera, 108 $\frac{3}{8}$ × 208 $\frac{3}{8}$ in.

Signed: Ingres, Rome, 1812.
 Engraved by Reveil after a drawing slightly different from the picture.
Exhib.: Ingres, 1867, No. 246.
Catalogued: Cahiers IX and X; Delaborde, No. 40.
Literature: Momméja, Ingres, pp. 52-3; Lapauze, *Les Dessins d'Ingres*, pp. 123-4, Ingres, pp. 118-23; Boyer, *Le Prix d'un tableau d'Ingres pour le Quirinal*, in *Bulletin de la Société de l'Histoire de l'Art français*, 1931, pp. 37-9; Haavard Rostrop, *A propos d'un dessin d'Ingres, from The Collection of the Ny Carlsberg Glyptothek*, III, p. 313. (According to M. Rostrop, the pose of Romulus was inspired by a fragment of a Roman bas-relief after a work by Phidias, now in the Ny Carlsberg Glyptothek, Copenhagen.)
 Commissioned by General Miollis for the decoration of the Palazzo Quirinale, which was intended as a residence for Napoléon. In 1815, taken out of the Quirinale and brought to the Palazzo di San Giovanni Laterano; in 1857 given by Pope Pius IX to Napoléon III, who presented it to the Ecole des Beaux-Arts, where it was hung in the Salle de l'Hémicycle.

83. VIRGIL READING FROM THE AENEID BEFORE AUGUSTUS AND LIVIA, OR 'TU MARCELLUS ERIS . . .'. (1812.) Toulouse, Museum. FIG. 50

Canvas, 119 × 128 in.
 Engraved by Pradier; a detail lithographed by Raymond Balze.
Catalogued: Cahiers IX and X; Delaborde, No. 46.
Literature: Momméja, Ingres, pp. 55-6; Boyer d'Agen, pp. 117, 121, 459; Lapauze, Ingres, pp. 118-19, 124-8, 226, 246, 474, *Lettres inédites de Ingres à son ami Marcotte*, in *Le Correspondant*, September 25th 1913, pp. 1075, 1080, 1082.

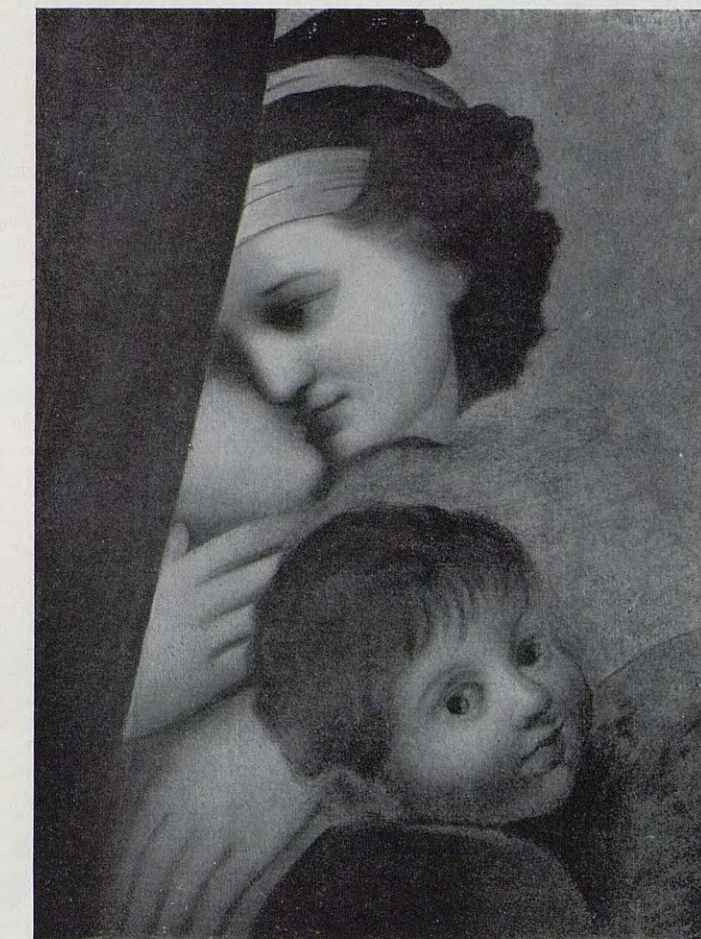


Fig. 42

Cat. No. 67

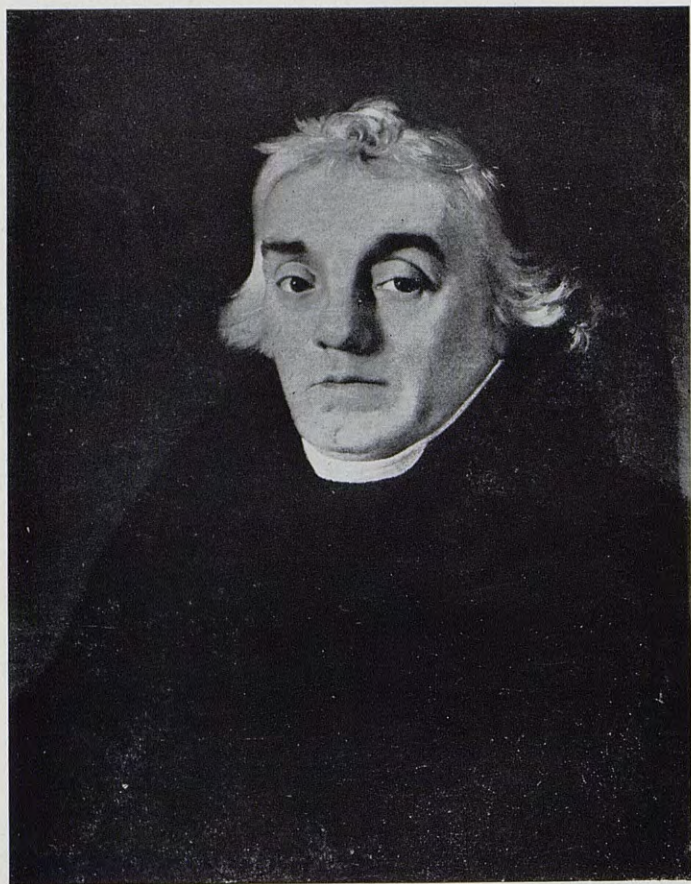


Fig. 43

Cat. No. 80



Fig. 44

Cat. No. 70

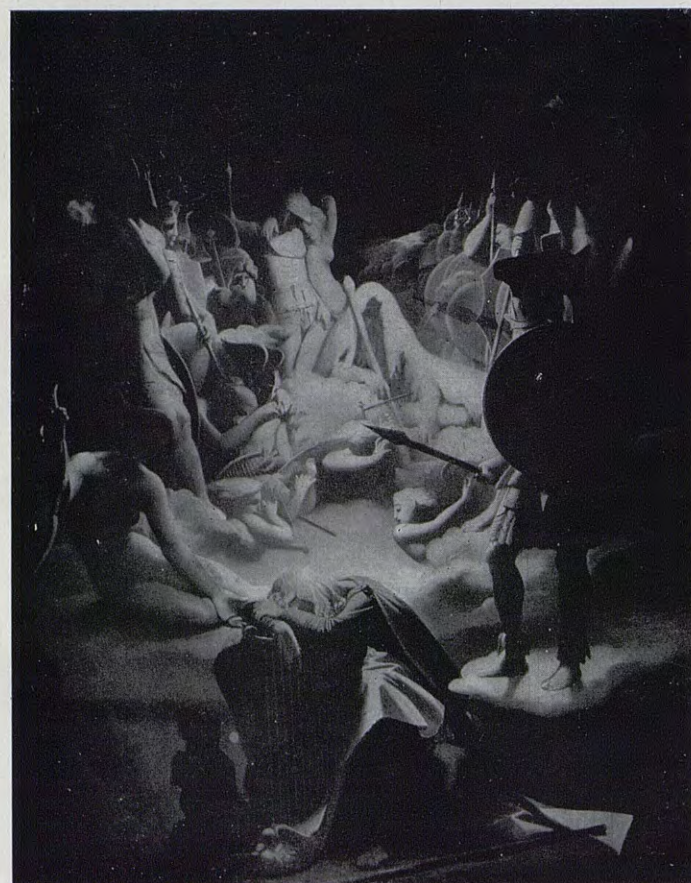


Fig. 45

Cat. No. 87

This picture, originally painted in 1812, was taken up again, enlarged and greatly altered under the direction of the master from 1835 onwards. It was probably one of the brothers Balze who began the alterations which Ingres had no time to put into final shape. Upon the advice of Gatteaux, the picture was cleaned and completely restored in 1870 by another pupil of Ingres, Pierre-Auguste Pichon.

Cf. Nos. 128, 320.

Commissioned by General Miollis for the Villa Aldobrandini; bought back by the artist, probably in 1835, from one of the members of the Borghèse family; bequeathed by Ingres to the town of Toulouse.

84. THE COMTESSE DE TOURNON, NÉE SEYTRES-CAUMONT, MOTHER OF THE BARON DE TOURNON, PREFECT OF ROME UNTIL 1814. (1812.) Philadelphia, Mr. Henry P. McIlhenny. PLATE 27

Canvas, 36 $\frac{1}{2}$ × 28 $\frac{3}{4}$ in.

Signed: Ingres, Rome, 1812.

Exhib.: Ingres, 1867, No. 443.

Catalogued: Cahiers IX and X; Delaborde, No. 157.

Literature: Lapauze, Ingres, pp. 114-18.

Collections: Comte de Tournon; Marquis de Tournon; Comte Jean de Chabannes la Palice.

85. THE BETROTHAL OF RAPHAEL. (1813.) Baltimore, Walters Art Gallery. PLATE 37

Canvas, 22 $\frac{3}{4}$ × 18 $\frac{1}{2}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 581.

Catalogued: Cahiers IX and X; Delaborde, No. 56.

Literature: Momméja, La Correspondance d'Ingres, in Réunion des Sociétés des Beaux-Arts des Départements, 1888, pp. 737, 740; Lapauze, Ingres, pp. 148, 150; Catalogue of Paintings, Walters Art Gallery, Baltimore, No. 13.

The painting was commissioned in 1812 and is said to have been painted within twenty days. For a long time, it was regarded as lost. It is the first subject of a series in which Ingres intended to depict the life of Raphael,



Fig. 46

Cat. No. 231



Fig. 47

Cat. No. 297

but of which he only painted one other episode, 'Raphael and the Fornarina'.

Collections: Queen Caroline Murat; Prince of Salerno sale, Naples, April 19th 1852, lot 118 (this sale did not take place); Giuseppe Tipaldi, Naples; Blanc sale, March 13th-15th 1882, lot 33; L. Tabourier; Mrs. S. D. Warren sale, Boston, January 8th-9th 1903, lot 52; Henry Walters.

86. RAPHAEL AND THE FORNARINA. (1813.) Whereabouts unknown.

Signed and dated: 1813.

Catalogued: Cahiers IX and X.

Literature: Vollmer, Ingres, in Thieme-Becker, Allgemeines Lexikon der bildenden Künstler, XIX, 1926, p. 7; Catalogue of the Exhibition of French Drawings from David to Millet, Kunsthaus, Zurich, 1937, p. 96.

This is probably the first version of the subject.

Cf. Nos. 88, 89, 231, 297.

Collections: Rodolphe Lehmann (1857); Museum of Riga until 1941; lost during the German invasion.

87. THE DREAM OF OSSIAN. (1813.) Montauban, Museum. FIG. 45

Canvas, 137 × 108 $\frac{1}{4}$ in.

Signed: Ingres F. 1813.

Engraved by Reveil with variations.

Catalogued: Cahiers IX and X; Delaborde, No. 31.

Literature: Momméja, La Collection Ingres, No. 9; Lapauze, Ingres, pp. 123-4.

Painted for the ceiling of a room in the Palazzo Quirinale, Rome, intended to be Napoleon's bedroom, but never inhabited by him. The picture was probably taken down in 1815 and sold. It seems that Ingres had the opportunity of buying it back in a very bad state in June 1836 (for 38 piastres). At that time he planned to enlarge it and to transform the originally oval composition into a rectangular one. The transformation begun by Raymond Balze was not completed.

Bequeathed by Ingres to his native town.



Fig. 48

Cat. No. 89

88. RAPHAEL AND THE FORNARINA. (1814.) Cambridge (Mass.), Fogg Art Museum. PLATE 36

Canvas, $26\frac{3}{4} \times 21\frac{1}{8}$ in.

Signed: Ingres, Roma.

Engraved by Pradier, F. Forster, Reveil.

Exhib.: Salon, 1814; Ingres, 1867, No. 62.

Catalogued: Cahiers IX and X; Delaborde, No. 53.

Literature: S. Delpech, Examen raisonné des ouvrages... exposés au Salon de 1814, pp. 210-11; J. Dubois, Description des tableaux faisant partie des collections de M. le Comte de Pourtalès-Gorgier, No. 208; Boyer d'Agen, p. 101; Lapauze, Ingres, pp. 148-50, 246.

Cf. Nos. 86, 89, 231, 297.

Painted for the Comte de Pourtalès; Comte de Pourtalès-Gorgier sale, March 27th-April 1st 1865, lot 27; collections: Baronne Nathaniel de Rothschild; Baronne James de Rothschild; Baron Henri de Rothschild; Grenville Lindall Winthrop, New York; bequeathed to the Fogg Art Museum.



Fig. 49

Cat. No. 320

89. RAPHAEL AND THE FORNARINA. U.S.A., Private Collection. FIG. 48

Canvas, $12\frac{1}{4} \times 10\frac{1}{8}$ in.

Catalogued: Delaborde, p. 226.

Literature: Lapauze, Ingres, pp. 148, 150.

Cf. Nos. 86, 88, 231, 297.

Collections: the painter Muller, Stuttgart, 1870; Hulot sale, May 9th-10th 1892, lot 185; Baillehache; Alphonse Kann; John Quinn sale, New York, February 9th-11th 1927, lot 325; Colonel and Mrs. Joseph J. Kerrigan, New York; Mrs. Esther Slater Kerrigan sale, New York, April 22nd 1948, lot 12.

90. CAROLINE BONAPARTE, PRINCESS MURAT, QUEEN OF NAPLES (1782-1830). SMALL FULL-LENGTH PORTRAIT. (1814.) Lost since 1815.

Catalogued: Cahiers IX and X; Delaborde, No. 143.

Literature: Magimel, L'Oeuvre d'Ingres, note following No. 102; Lapauze, Ingres, pp. 148, 150-2.

91. THE INTERIOR OF THE SISTINE CHAPEL, WITH POPE PIUS VII RECEIVING THE HOMAGE OF THE CARDINALS. (1814.) Washington, D.C., National Gallery of Art (Samuel H. Kress Collection). PLATES 2, 39

Canvas, $29\frac{1}{2} \times 36\frac{1}{2}$ in.

Signed: Ingres 1814[4] rom.

Engraved by Reveil; lithographed by Sudre.

Exhib.: Salon, 1814, No. 534; Galerie Lebrun, 1826, No. 99; Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 43; Exposition Universelle, 1855, No. 3341; Ingres, 1867, No. 73.

Catalogued: Cahiers IX and X; Delaborde, No. 20.

Literature: Delaborde, pp. 187-8; Momméja, La Correspondance d'Ingres, in Réunion des Sociétés des Beaux-Arts des Départements, 1888, p. 738; Ingres, pp. 69-70; Jean Guiffrey, Le Pape officiant à Saint-Pierre de Rome, aquarelle d'Ingres, in Bulletin des Musées de France, 1908, p. 52; Lapauze, Ingres, pp. 25-6, 127-8; D. Ternois, Ingres aquarelliste, in Revue des Arts, June 1955, pp. 101-4.

Cf. Nos. 92, 131, 254-6.

The picture was commissioned by Marcotte in 1812, begun early in 1813, and completed before May 1814. Collections: Marcotte d'Argenteuil; M. and Mme Lengentil, née Marie Marcotte; Mme Pougin de la Maison-neuve, née Marcotte; private collection, London.

In a letter to his friend Marcotte, dated May 26th 1814, cited by Delaborde, pp. 187-8, Ingres gives some details of the persons in this picture: 'The first cardinal by the side of the Pope is Cardinal Valenti, since died; the second is Mattei, at present in Rome...; the fifth is Cardinal di Pietro; the sixth, Cardinal Pacca, now secretary of the Apostolic Chamber; the seventh is Cardinal del Porto, now dead. Among the train-bearers, I recognize no one but myself;... The first Cardinal-acolyte by the side of the Pope is the Cardinal Gonsalvi, the other was a Doria, but I had no sketch of him. The standing Cardinal assisting the Pope is, I believe, an Albani... The other dignitaries that come next, the bishops, are not portraits. Those at the foot of the altar are the 'monsignori della Rota', among them the head of the Sacred Palace, who is always chosen from amongst the Dominicans. Regarding the service and the exact date, it is one of the three days when the Cardinals wear faded-rose moiré or light mourning. As for the rest of the throne, the Canon may be right, but you must understand that, for the general effect of my picture, the Pope had to be clad in white, as I had no other means of drawing the light on him, and therefore I remembered that painting is an art.'

92. THE INTERIOR OF THE SISTINE CHAPEL, WITH MICHEL-ANGELO'S 'LAST JUDGEMENT'. SKETCH. Whereabouts unknown.

Literature: Momméja, Cahier No. IX de Ingres, in Réunion des Sociétés des Beaux-Arts des Départements, 1896, pp. 350-1; Lapauze, Les Dessins d'Ingres, p. 218.

Cf. Nos. 91, 131, 254-6.

This sketch was given by Ingres to the painter Robert Fleury, who was to complete it.

93. RECUMBENT ODALISQUE, KNOWN AS THE GREAT ODALISQUE. (1814.) Paris, Musée du Louvre. PLATES 43, 44

Canvas, $35\frac{3}{4} \times 24\frac{3}{4}$ in.

Signed: I.A. Ingres Pat 1814. Rom.

Engraved by Metzmacher, Reveil, Normand; lithographed by Ingres and Sudre.

Exhib.: Salon, 1819, No. 619; Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 50; Exposition Universelle, 1855, No. 3350; Ingres, 1867, No. 29.

Catalogued: Cahiers IX and X; Delaborde, No. 75.

Literature: J. Dubois, Description des tableaux faisant partie des collections de M. le Comte de Pourtalès-Gorgier, No. 209; [Jules Varnier], De la nouvelle Odalisque envoyée de Rome par M. Ingres, in L'Artiste, 2nd series, vol. VI, 1840, pp. 343-5; Boyer d'Agen, pp. 20, 77, 101; Lapauze, Ingres, pp. 157-61, 194, 198, Lettres inédites de Ingres à son ami Marcotte, in Le Correspondant, September 25th 1913, p. 1073.

Cf. Nos. 54-8, 94-8, 226, 228, 237, 312, 317, 318.

This picture was commissioned by Queen Caroline Murat in 1813 as a companion piece to the 'Sleeper of Naples', but was never delivered; it was bought in 1816 or 1819 by the Comte James de Pourtalès-Gorgier, chamberlain to the King of Prussia. Collections: Georges Goupil; Joseph Fau; Baron Seillière; Princesse de Sagan; sold to the Musée du Louvre in 1899.



Fig. 50

Cat. No. 83

94. RECUMBENT ODALISQUE. Angers, Musée des Beaux-Arts. FIG. 55

Canvas, $4 \times 7\frac{1}{2}$ in.

Signed: Ingres.

Literature: Henry Jouin, Le Musée d'Angers, p. 218.

Cf. Nos. 54-8, 93, 95, 226, 228, 237, 312, 317, 318.

Collection of the Comte Lancelot-Théodore Turpin de Crissé; bequeathed to the town of Angers in 1859 with the entire collection of the Musée Turpin de Crissé.

95. RECUMBENT ODALISQUE. France, Private Collection. FIG. 54

Canvas on panel, $2\frac{3}{4} \times 4\frac{1}{4}$ in.

Signed on the back: Ingres pinxit.

Exhib.: Ingres, 1867, No. 30.

Catalogued: Delaborde, No. 76.

Cf. Nos. 54-8, 93-4, 226, 228, 237, 312, 317, 318.

Collections: Mme Montet Gilibert; Mme S. Montet Noganets, Montauban.

96. THE GREAT ODALISQUE, HALF-LENGTH. Whereabouts unknown.

Canvas, diameter $16\frac{1}{2}$ in.

Lithographed twice by Sudre (Fig. 53).

Catalogued: Delaborde, No. 77.

Literature: Manuscript catalogue of the Pastoret collection, Bibliothèque d'Art et d'Archéologie, University of Paris, p. 191.

Cf. Nos. 93, 97, 98.

Marquis de Pastoret sale, May 2nd 1867, lot 23; Prosper Crabbe collection, Brussels, 1870.

97. HEAD OF THE GREAT ODALISQUE. Cambrai, Museum. FIG. 52

Canvas, diameter $17\frac{3}{4}$ in.

This is probably the sketch which Ingres reproduced in his drawing of the Stamaty family (rep. p. 27).

Cf. Nos. 93, 96, 98.

Bequest of M. Cosson to the Musée du Louvre, 1927; deposited by the State at the Museum of Cambrai in 1936.



Fig. 51

Cat. No. 98



Fig. 52

Cat. No. 97



Fig. 53

Cat. No. 96

98. HEAD OF THE GREAT ODALISQUE. Paris, Musée du Louvre.
FIG. 51

Canvas, diameter 13 $\frac{3}{8}$ in.

Literature: Saglio, Un Nouveau tableau de M. Ingres, in La Correspondance Littéraire, February 5th 1857, p. 79.

Cf. Nos. 93, 96, 97.

This is probably the picture which was in the collection of the architect Hittorf.

Given to the Musée du Louvre by M. Pierre and Mlle E. Cartier in 1938.

99. THE MURAT FAMILY. Small picture, sketch. (1814.) Whereabouts unknown.

Literature: Lapauze, Ingres, pp. 148, 151, Le Roman d'amour de M. Ingres, pp. 264-5, 268.

This picture was probably never completed.

100. PAOLO MALATESTA AND FRANCESCA DA RIMINI. Chantilly, Musée Condé.
FIG. 68

Panel, 13 $\frac{3}{8}$ × 11 in.

Signed: Ingres P.

Exhib.: Exposition des collections du Duc d'Aumale pour la visite du Fine Arts Club, May 21st 1862, No. 117.

Catalogued: Cahiers IX and X; Delaborde, No. 50.

Literature: Momméja, La Correspondance d'Ingres, in Réunion des Sociétés des Beaux-Arts des Départements, 1882, p. 740; Gruyer, Notices des peintures du Musée Condé, No. 434; Amaury-Duval, L'Atelier d'Ingres, pp. 129-30.

It is likely that this picture is the first version of this subject painted by Ingres in Italy, probably about 1814.

Cf. Nos. 121-3, 249, 282.

Prince of Salerno sale, Naples, April 19th 1852, lot 115; the sale did not take place, and the whole of the collection was brought by the Duc d'Aumale in 1854.



Fig. 54

Cat. No. 95



Fig. 55

Cat. No. 94

101. DON PEDRO OF TOLEDO, SPANISH AMBASSADOR, KISSING THE SWORD OF HENRI IV. Whereabouts unknown.

Engraved by Reveil (Fig. 129), Pannemacker.

Exhib.: Salon, 1814, No. 533; perhaps at Douai, July 7th-August 20th 1833.

Catalogued: Cahiers IX and X; Delaborde, p. 232.

The picture was exhibited in 1814 with small success and was later lost or destroyed. Delaborde is wrong in identifying it with another painting of the same subject, exhibited in 1855 and in 1867; the signature and date of the latter version (J. Ingres Pinx Roma 1820) disprove that assumption. Cf. Nos. 129, 141, 207.

102. THE DUKE OF ALBA AT ST. GUDULE'S IN BRUSSELS. SKETCH. (1815.) Montauban, Museum.
FIG. 57

Canvas, 41 $\frac{1}{2}$ × 32 $\frac{1}{2}$ in.

Engraved by Reveil.

Catalogued: Cahiers IX and X; Delaborde, No. 62.

Literature: Lapauze, Ingres, p. 186.

The painting was commissioned by the Duke of Alba, but was never completed nor delivered. Coutan-Hauguet sale, December 16th-17th 1889, lot 20; Degas sale, March 26th-27th 1918, lot 68; Wallraf-Richartz Museum, Cologne.

103. ARETINO AND THE ENVOY FROM CHARLES V. (1815.) Belgium, Private Collection.
PLATE 47

Panel, 17 $\frac{3}{8}$ × 13 in.

Signed: J. Ingres, 1815.

Exhib.: Salon, 1824; Galerie Lebrun, 1829, No. 111; Salon of the Cercle des Arts, 1839 or 1840.

Catalogued: Cahiers IX and X; Delaborde, No. 58.

Literature: Lapauze, Ingres, p. 188.

Cf. No. 252.



Fig. 56

Cat. No. 226

Collections: Révil; Collot sale, May 29th 1852, lot 45 (bt. M. Schroth); Nottebohm.

104. ARETINO IN THE STUDIO OF TINTORETTO. (1815.) Belgium, Private Collection.
PLATE 46

Panel, 17 $\frac{3}{8}$ × 13 in.

Signed: J. Ingres, 1815.

Exhib.: Salon, 1824; Galerie Lebrun, 1829, No. 112; Salon of the Cercle des Arts, 1839 or 1840.

Catalogued: Cahiers IX and X; Delaborde, No. 60.

Literature: Lapauze, Ingres, pp. 188, 238.

Cf. No. 253.

Collections: Révil; Collot sale, May 29th 1852, lot 46 (bt. M. Schroth); Nottebohm.

105. JEAN-PIERRE CORTOT, A SCULPTOR (1787-1843). (1815.) Algiers, Museum.
PLATE 31

Panel, 16 $\frac{1}{2}$ × 13 in.

Signed: Ingres, 1815 à Rome.

Exhib.: Ingres, 1867, No. 88.

Catalogued: Cahiers IX and X; Delaborde, No. 115.

Literature: Lapauze, Ingres, p. 162; J. Alazard and M. P. Fouchet, Catalogue du Musée d'Alger, No. 1773.

Collections: Comtesse de Comps, Montauban; Mlle de Comps; purchased by the Museum of Algiers in 1936.

106. M. DE NOGENT. (1815.) Cambridge (Mass.), Fogg Art Museum.
FIG. 60

Panel, 18 $\frac{1}{2}$ × 13 in.

Signed: Ingres, Rome 1815.

Exhib.: Ingres, 1867, No. 434.

Catalogued: Cahiers IX and X; Delaborde, Nos. 98 and 147.

Literature: Lapauze, Ingres, p. 103.

Collections: Fiorillo Fournier; bequeathed to Baron Vitta; Baron J. Vitta sale, March 15th 1935, lot 8 (bt. in); Grenville Lindall Winthrop; bequeathed to the Fogg Art Museum in 1943.

107. MME INGRES, NÉE MADELEINE CHAPPELLE, THE PAINTER'S FIRST WIFE (1782-1849). Zurich, M. Emil Bührle.
PLATE 48

Canvas, 26 $\frac{3}{4}$ × 21 $\frac{3}{8}$ in.

Literature: Lapauze, Ingres, pp. 166-8.

Collections: Jeanne-Sophie Dubreuil, Mme Ingres' sister, at Guéret; M. Mingasson, a descendant of J.-S. Dubreuil; sold by him to Lapauze in 1910; Henry Lapauze sale, June 21st 1929, lot 53 (bt. M. Wildenstein).

108. ABBÉ LOUIS-JACQUES-MAURICE DE BONALD, LATER CARDINAL-ARCHBISHOP OF LYONS (1787-1870). (1816.) France, Private Collection.
FIG. 58

Canvas, 5 $\frac{1}{2}$ × 4 $\frac{3}{8}$ in.

Catalogued: Cahiers IX and X; Delaborde, No. 110.

Literature: Lapauze, Ingres, pp. 176-8, 180.

Collection of the de Bonald family.

109. VICOMTESSE DE SENONNES, NÉE MARIE MARCOZ. She was married in Rome, in 1815, to the Vicomte Alexandre later Secretary-General of the Musées Royaux, Member of the Académie des Beaux-Arts, and Master of the Court of Requests to the Council of State. (1783-1828.) (1816.) Nantes, Museum.

PLATES 40, 45

Canvas, $41\frac{3}{4} \times 33\frac{1}{2}$ in.

Signed: Ing. Roma.

Engraved by Jean Patricot, J. A. Coraboeuf.

Exhib.: Ingres, 1867, No. 104.

Catalogued: Cahiers IX and X; Delaborde, No. 154.

Literature: Momméja, La Correspondance d'Ingres, in Réunion des Sociétés des Beaux-Arts des Départements, 1888, p. 739; G. Babin, Mme de Senonnes par Ingres, in Gazette des Beaux-Arts, 1898, I, pp. 21-6; Lapauze, Ingres, pp. 152-6; Nicolle et Dacier, Catalogue du Musée de Nantes, No. 1028; Gernoux, Mme de Senonnes, pp. 87-95, 101-3.

Collections: Vicomte de Senonnes; sent by him, in 1831, to his brother, the Marquis de Senonnes; Comte Armand de Senonnes; after his death, in 1852, sold to an art-dealer in Angers, who in turn sold it to the Museum of Nantes in 1853.

110. HEAD OF BENOIT-JOSEPH LABRE, KNOWN AS SAINT LABRE. (1748-83). Paris, Private Collection.

Panel, $15\frac{3}{4} \times 11\frac{3}{4}$ in.

Exhib.: Ingres, 1867, No. 411.

Catalogued: Cahiers IX and X; Delaborde, No. 89 (about 1816).

Literature: P. Mantz, La Galerie de M. Maurice Cottier, in Gazette des Beaux-Arts, 1872, I, p. 382.

Given by Ingres to Horace Vernet; collections: Philippe Delaroche; Maurice Cottier.

111. HEAD OF A BEARDED MAN. Paris, Private Collection. FIG. 59

Canvas on panel, $14\frac{1}{2} \times 11$ in.

Collections: Mme. Ingres; Mme. Albert Ramel.



Fig. 57

Cat. No. 102



Fig. 58

Cat. No. 108

112. HEAD OF AN OLD MAN. Whereabouts unknown.

Canvas, $23\frac{1}{2} \times 15\frac{3}{8}$ in.

Ingres sale, April 27th 1867, lot 11.

113. HENRI IV PLAYING WITH HIS CHILDREN, WHILE THE SPANISH AMBASSADOR IS BEING ADMITTED. (1817.) Whereabouts unknown. FIG. 61

Signed: Ingres Pinxit Roma 1817.

Engraved twice by Reveil, by Joseph-Théodore Richomme.

Exhib.: Salon, 1824, No. 923; Ingres, 1867, No. 431.

Catalogued: Cahiers IX and X; Delaborde, No. 63.

Literature: Stendhal, Salon de 1824 dans Mélanges d'art et de littérature, 1867, p. 194; Lapauze, Ingres, pp. 189-90; Amaury-Duval, L'Atelier d'Ingres, pp. 58-9.

Cf. Nos. 114, 115, 204.

Painted for the Comte, later Duc, de Blacas, French Ambassador in Rome.

114. HENRI IV PLAYING WITH HIS CHILDREN. London, Victoria and Albert Museum. FIG. 63

Canvas, $19\frac{3}{4} \times 24\frac{3}{8}$ in.

Signed: Ingres.

Engraved by Adrien Nargeot.

Catalogued: Delaborde, No. 64.

Literature: de La Porte, Les Petits tableaux de Ingres, in L'Artiste, 1876, I, pp. 49-50; Lapauze, Ingres, p. 189. According to Delaborde, this picture is a sketch for No. 113.

Cf. Nos. 113, 115, 204.

Given by Ingres to Dominique Papety, pensionnaire of the Académie de France in Rome; collections: M. Delareyberette; Duc de Morny; M. Meyer; Constantine Alexander Ionides; bequeathed to the Victoria and Albert Museum in 1901.

115. HENRI IV PLAYING WITH HIS CHILDREN. Paris, Private Collection. FIG. 62

Canvas, $16\frac{1}{2} \times 18\frac{1}{2}$ in.

Catalogued: Delaborde, No. 66.

Literature: Boyer d'Agen, p. 88; Lapauze, Ingres, p. 189.

Cf. Nos. 113, 114, 204.

Ingres sale, April 27th 1867, lot 9; collections: Mme Ingres; Mme Albert Ramel.

116. COPY OF RAPHAEL'S 'VIRGIN WITH THE CANDLE-STICKS'. (1817.) Blois, Museum. FIG. 145

Canvas, $14\frac{1}{2} \times 10\frac{1}{2}$ in.

Signed: D'après Sanzio, 1817, Ingres à Cherubini.

Literature: Catalogue of the Blois Museum, 1888, No. 68.

This copy was probably made after a replica which is to-day regarded as a work of Giulio Romano and is in the Walters Art Gallery, Baltimore. It was at that time in Italy.

His de la Salle collection; bequeathed to the town of Blois about 1870.

117. LOUIS XVIII. COPY OF A MINIATURE BY SAINT. Paris, Private Collection.

Catalogued: Cahiers IX and X; Delaborde, No. 137.

Literature: Lapauze, Ingres, p. 190, Les Faux Ingres, p. 346.

This miniature was made for the Comte de Blacas, French Ambassador in Rome.

118. THE DEATH OF LEONARDO DA VINCI. (1818.) Whereabouts unknown. FIG. 64

Canvas.

Signed: Ingres Pinxit. 1818.

Engraved by Claude-François Dion, on a preparatory work by Joseph-Théodore Richomme, and by Reveil.

Exhib.: Salon, 1824, No. 924; Ingres, 1867, No. 430.

Catalogued: Cahiers IX and X; Delaborde, No. 57.

Literature: Stendhal, Salon of 1824 in Mélanges d'art et de littérature, pp. 193-4; Lapauze, Ingres, pp. 190, 226.

Cf. Nos. 119, 267.

Collection of the de Blacas family.

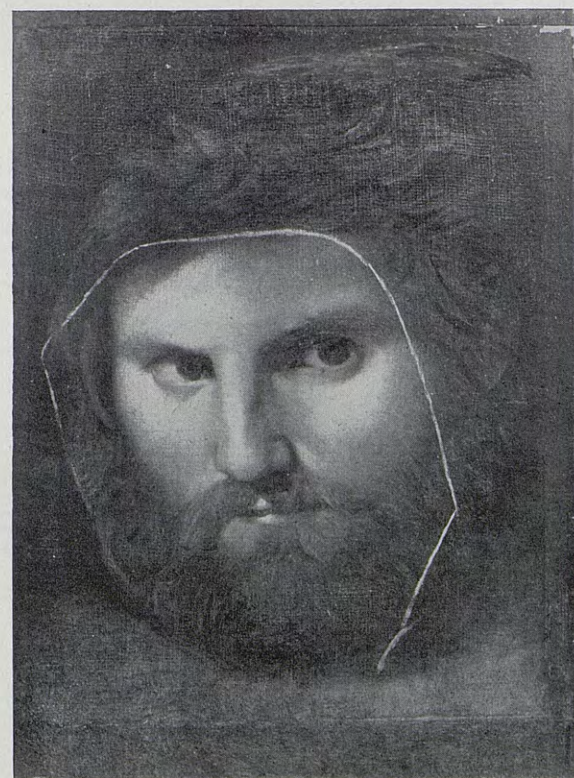


Fig. 59

Cat. No. 111

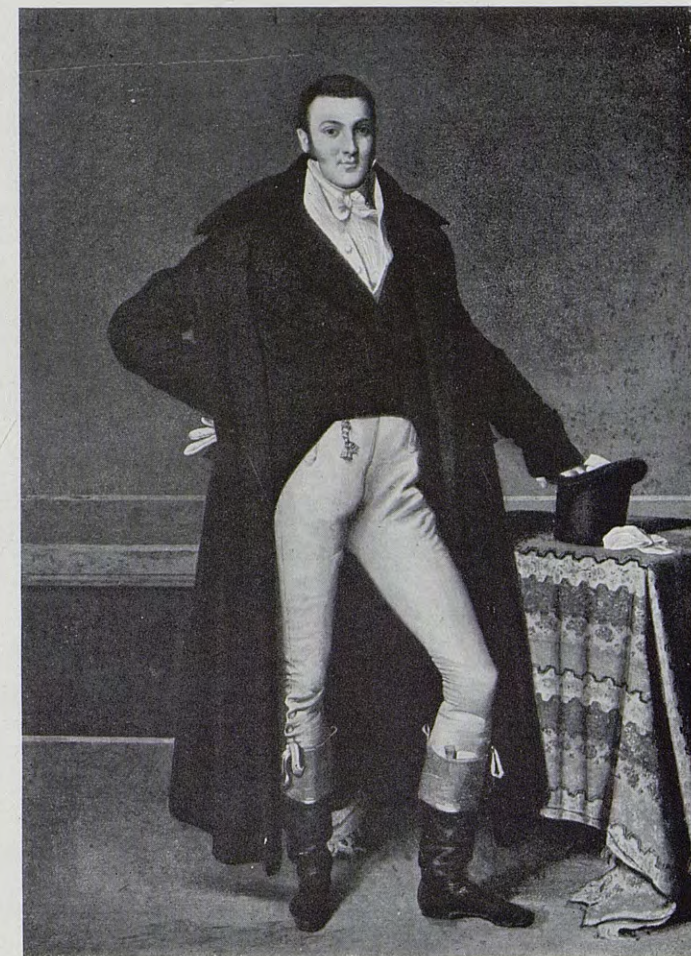


Fig. 60

Cat. No. 106

119. THE DEATH OF LEONARDO DA VINCI. Northampton (Mass.), Smith College Museum. FIG. 66

Canvas, $16\frac{1}{2} \times 18\frac{1}{2}$ in.

Literature: J. Klein, An Unpublished Painting from the Studio of Ingres, in The Burlington Magazine, 1930, II, pp. 136-41.

Cf. Nos. 118, 267.

Ingres sale, April 27th 1867, lot 10; Mme Ingres sale, April 10th 1894, lot 59; Goldber collection; Baron J. Vitta sale, June 27th-28th 1924, lot 57 (bt. M. Vaudoyer); anonymous sale, June 23rd 1925, lot 42 (bt. M. Sholing); collection: J. B. Neuman, New York.

120. KING PHILIP V OF SPAIN INVESTING THE MARSHAL OF BERWICK WITH THE GOLDEN FLEECE AFTER THE BATTLE OF ALMANZA. (1818.) Madrid, H.H. the Duke of Alba. FIG. 67

Canvas, $34\frac{3}{8} \times 42\frac{3}{8}$ in.

Signed: Ingres Fat an. 1818. Rom.

Engraved by Reveil.

Exhib.: Salon, 1819, No. 620; Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 45; Exposition Universelle, 1855, No. 3360; Ingres, 1867, No. 64.

Catalogued: Cahiers IX and X; Delaborde, No. 71.

Literature: Boyer d'Agen, pp. 41, 212; Lapauze, Ingres, pp. 186-8, 194-8, 386, Lettres inédites de Ingres à son ami Marcotte, in Le Correspondant, September 25th 1913, p. 1073.

Commissioned for the Duke of Alba by his intendant, M. Poulblon; collections: Duke of Fitz James; Countess Robert of Fitz James.

This picture is probably identical with that exhibited at the Galerie Lebrun in 1829, No. 134, as belonging to M. Balze.



Fig. 61

Cat. No. 113

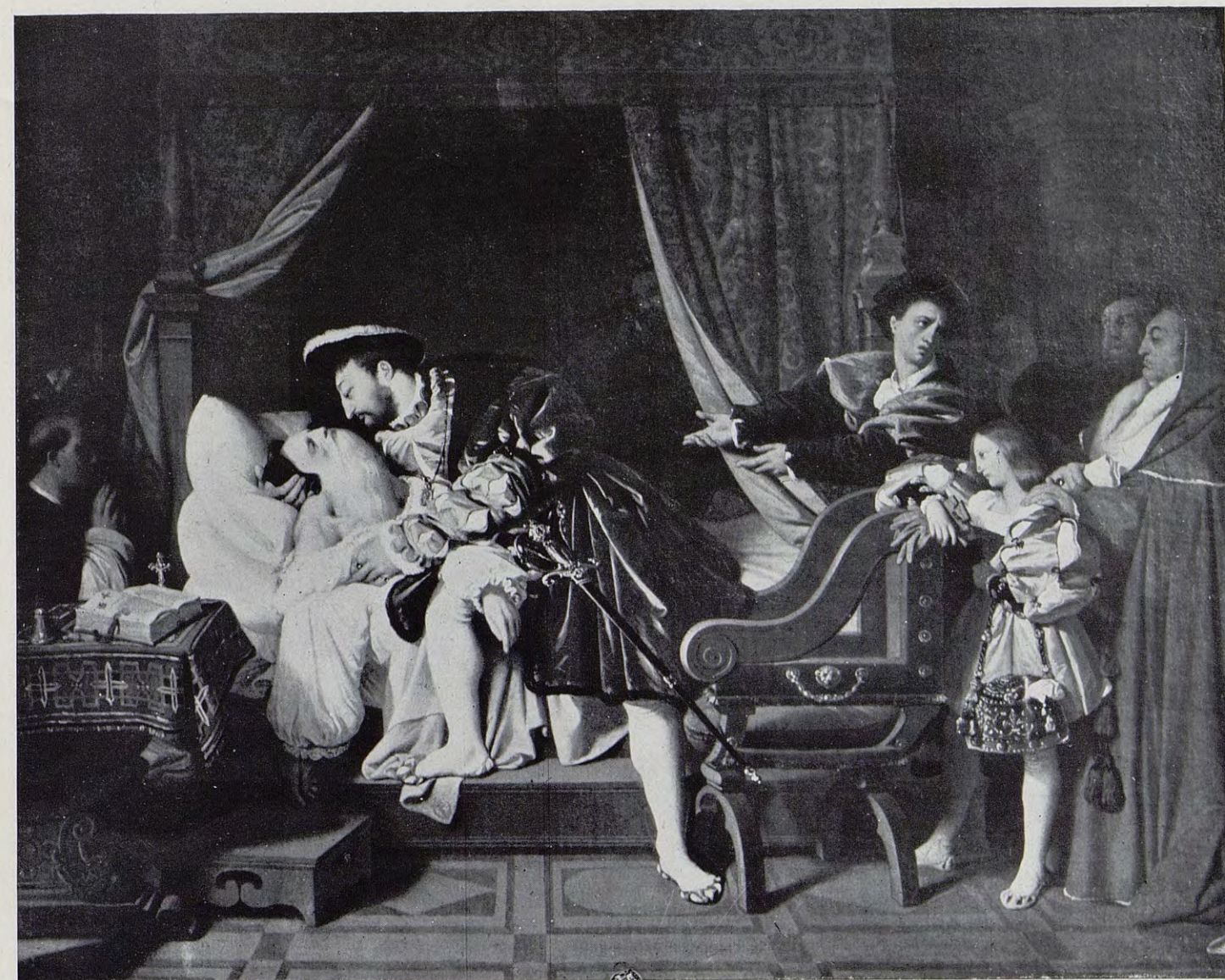


Fig. 64

Cat. No. 118



Fig. 62

Cat. No. 115



Fig. 63

Cat. No. 114



Fig. 65

Cat. No. 267



Fig. 66

Cat. No. 119



Fig. 67

Cat. No. 120

121. PAOLO AND FRANCESCA. (1819.) Angers, Musée Turpin de Crissé.

Canvas, 18 $\frac{3}{4}$ x 15 $\frac{3}{8}$ in.

Signed: Ingres Rom. 1819.

Lithographed in part by Aubry-Lecomte, by Karl Kotterba.

Exhib.: Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 53; Exposition Universelle, 1855, No. 3354; Ingres, 1867, No. 61.

Catalogued: Cahiers IX and X; Delaborde, No. 49.

Literature: Henry Jouin, *Le Musée d'Angers*, pp. 218-19; Lapauze, Ingres, pp. 190-2, *Lettres inédites de Ingres à son ami Marcotte*, in *Le Correspondant*, September 25th 1913, p. 1078.

Cf. Nos. 100, 122, 123, 249, 282.

Sold by Ingres to the Société des Amis des Arts in 1819; acquired from that society in an exchange by Comte Lancelot-Théodore Turpin de Crissé; bequeathed by him to the town of Angers at his death in 1859 together with the entire collection of the Musée Turpin de Crissé.

122. PAOLO AND FRANCESCA. Glens Falls (New York), Mrs. Louis F. Hyde.

FIG. 70

Canvas, 11 $\frac{3}{8}$ x 9 in.

Exhib.: Exposition de Tableaux de l'Ecole Moderne, 26 boulevard des Italiens, 1860, No. 230.

Catalogued: Delaborde, p. 224.

Literature: E. Galichon, *Dessins de M. Ingres*, in *Gazette des Beaux-Arts*, 1861, II, p. 42.

Cf. Nos. 100, 121, 123, 249, 282.

Vicomte du Taillis sale, May 2nd 1865, lot 7.

123. PAOLO AND FRANCESCA. Paris, Private Collection. FIG. 69

Canvas, 13 $\frac{3}{8}$ x 11 in.

Signed: J. Ingres.

Cf. Nos. 100, 121, 122, 249, 282.

Collections: the engraver Jean-Alexandre Coraboeuf; purchased from him by Henry Lapauze, February 27th 1911; Lapauze sale, June 21st 1929, lot 55; Guarnati; anonymous sale, May 30th 1949, lot 27.

124. ROGER FREEING ANGELICA. (1819.) Paris, Musée du Louvre.

PLATE 52

Canvas, 57 $\frac{7}{8}$ x 74 $\frac{3}{4}$ in.

Signed: A. Ingres Pxit, Roma 1819.

Engraved by A. Lamotte, D. Desvachez; lithographed by Sudre.

Exhib.: Salon, 1819, No. 1648; Exposition Universelle, 1855, No. 3349; Ingres, 1867, No. 19.

Catalogued: Cahiers IX and X; Delaborde, No. 32.

Literature: Boyer d'Agen, p. 84; Lapauze, Ingres, pp. 194-8, 475, *Lettres inédites de Ingres à son ami Marcotte*, in *Le Correspondant*, September 25th 1913, p. 1073.

This picture, which illustrates an episode from Ariosto's 'Orlando furioso', was first intended to represent the myth of Perseus and Andromeda.

Cf. Nos. 125-7, 227, 233, 287.

Acquired by Louis XVIII through the intervention of the Comte de Blacas, French Ambassador in Rome, and intended to be hung above a portal in the Palace of Versailles; in the Musée du Luxembourg until 1878.



Fig. 68

Cat. No. 100



Fig. 69

Cat. No. 123



Fig. 70

Cat. No. 122



Fig. 71

Cat. No. 282



Fig. 72

Cat. No. 249

125. ROGER AND ANGELICA. Edinburgh, Private Collection.

FIG. 77

Canvas, $7\frac{1}{2} \times 5\frac{7}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 21.

Catalogued: Cahier X; Delaborde, p. 208.

Literature: L. Vauxcelles, La Collection Gallimard, in Les Arts, September 1908, No. 81, p. 8.

This sketch, sometimes called 'Perseus and Andromeda', shows that Ingres first conceived his famous composition 'Roger and Angelica' as a representation of Perseus freeing Andromeda. The winged figure in the present sketch is, in fact, Perseus.

Cf. Nos. 124, 126, 127, 227, 233, 287.

Collections: Hauguet; Coutan-Hauguet sale, December 16th-17th 1889, lot 21; Henri Beraldi; Paul Gallimard.

126. ANGELICA. Cambridge (Mass.), Fogg Art Museum. PLATE 17

Canvas, $17\frac{3}{4} \times 14\frac{1}{2}$ in.

Catalogued: Delaborde, pp. 208-9.

This painting, often called 'Andromeda', shows Angelica in the same pose as the sketch No. 125.

Cf. Nos. 124, 125, 127, 227, 233, 287.

Offered to Paul Delaroche by Ingres; collections: Horace Vernet; Wildenstein; Grenville Lindall Winthrop; bequeathed to the Fogg Art Museum in 1943.

127. ANGELICA. Paris, Musée du Louvre.

FIG. 73

Canvas, $33\frac{1}{2} \times 16\frac{1}{2}$ in.

Exhib.: Ingres, 1867, No. 414.

Catalogued: Delaborde, p. 208.

Cf. Nos. 124-6, 227, 233, 287.

Sudre sale, April 6th 1867, lot 1; A. Hulot sale, May 9th-10th 1892, lot 186; Paul Cosson collection; bequeathed to the Musée du Louvre in 1927.

127 bis. ANGELICA. SMALL STUDY. Whereabouts unknown.

Signed: J. Ingres.

Exhib.: Ingres, 1867, No. 413.

Catalogued: Delaborde, p. 208.

Gosset collection.

This painting is perhaps identical with another picture (Fig. 76).

Canvas, $41\frac{3}{4} \times 29\frac{3}{8}$ in.

Signed: Ingres.

Baron E. de Beurnonville sale, May 21st-22nd 1883, lot 168; Paul Baudry sale, April 7th 1902, lot 6; Léon Gérard.

128. VIRGIL READING FROM THE AENEID. (1819.) Brussels, Musée Royal. PLATE 53

Canvas, $54\frac{3}{8} \times 55\frac{7}{8}$ in.

Engraved by William Haussoulier, Jules Jacquet.

Exhib.: Ingres, 1867, No. 427.

Catalogued: Delaborde, No. 47.

Literature: Lapauze, Ingres, p. 126; Amaury-Duval, L'Atelier d'Ingres, p. 59; Fierens-Gevaert and Laes, Musées Royaux des Beaux-Arts de Belgique, Catalogue de la Peinture Moderne, No. 550.

Cf. Nos. 83, 320.

Ingres sale, April 22nd 1867, lot 4 (bt. the Royal Museums of Belgium).

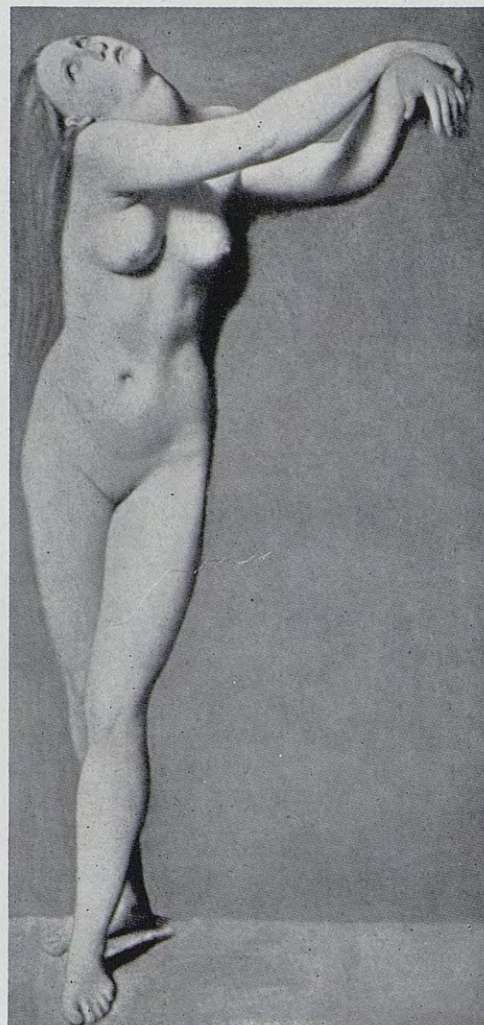


Fig. 73

Cat. No. 127



Fig. 74 Cat. No. 233



Fig. 75

Cat. No. 227



Fig. 76

Cat. No. 127 bis



Fig. 77

Cat. No. 125

129. DON PEDRO OF TOLEDO. Paris, Private Collection. FIG. 128
Canvas, $17\frac{3}{4} \times 14\frac{1}{2}$ in.
Signed: Ingres Pinx.
Catalogued: Cahiers IX and X.
Cf. Nos. 101, 141, 207.
This replica was painted for the painter Jean Alaux.
Jean Alaux sale, May 18th-19th 1880, lot 1.

130. PAUL LEMOYNE, KNOWN AS LEMOYNE SAINT PAUL, A SCULPTOR (1784-1873). Kansas City (Mo.), William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts. FIG. 82
Canvas, $18\frac{1}{2} \times 13\frac{1}{4}$ in.
Signed: Ingres.
Exhib.: Ingres, 1867, No. 439.
Catalogued: Cahiers IX and X; Delaborde, No. 136.
Literature: Meier Graefe and Klossowski, La Collection Chéramy, No. 86; Lapauze, Ingres, pp. 162-4; C. Burrows, Portrait of the Sculptor Lemoine, in Apollo, April 1931, pp. 237-8.
Collections: Lemoine; the painter Jean-François Gigoux; Chéramy sale, May 5th-7th 1908, lot 212; (bt. Haro); Haro sale, December 12th-13th 1911, lot 217 (bt. M. Fauchier Magnan); Henry Lapauze sale, June 21st 1929, lot 54.

131. THE SISTINE CHAPEL. (1820.) Paris, Musée du Louvre. PLATE 38
Canvas, $27\frac{1}{2} \times 21\frac{1}{2}$ in.
Signed: J. Ingres. Rom. 1820.
Engraved by Reveil.
Exhib.: Salon 1824; Exposition Universelle, 1855, No. 3342; Ingres, 1867, No. 72.
Catalogued: Cahiers IX and X; Delaborde, No. 21.
Literature: Ch. Blanc, pp. 78, 86-7, 231; Jean Guiffrey, Le Pape officiant à Saint-Pierre de Rome, aquarelle d'Ingres, in Bulletin des Musées de France, 1908, p. 52; Boyer d'Agen, p. 126; Lapauze, Ingres, pp. 140-1.
Cf. Nos. 91, 92, 254-6.
This painting, of a subject which Ingres had already treated once before for M. Marcotte, was begun in Rome in 1819 and completed at Florence in 1820. Ingres enlarged and retouched the picture in Paris, about 1828.
Collections: M. de Forbin; Coutan; Hauguet; offered to the Musée du Louvre, in 1883, by MM. Hauguet, Schubert and Millet.

132. CHRIST GIVING THE KEYS OF HEAVEN TO ST. PETER IN FRONT OF THE APOSTLES (St. Matthew xvi, 19). (1820.) Paris, Musée du Louvre. PLATE 56
Canvas, $110\frac{1}{4} \times 85\frac{1}{2}$ in.
Signed: J. Ingres Rom. 1820.
Engraved by Reveil, Pradier.
Exhib.: Exposition Universelle, 1855, No. 3336; Ingres, 1867, No. 6.
Catalogued: Cahiers IX and X; Delaborde, No. 2.
Literature: C. de Carrière, Sur un tableau de Ingres, in L'Artiste, 5th series, vol. I, 1848, pp. 40-2; Delaborde, pp. 81-2; G. Duplessis, Le Cabinet de M. Gatteaux, in Gazette des Beaux-Arts, 1870-71, p. 352; Boyer d'Agen, pp. 41-2, 74, 82, 83, 358; Lapauze, Ingres, pp. 198-203, 205-6, 310-12.
This picture, commissioned in 1817 for the Church of San Trinita dei Monti, was begun in the spring of 1818 and completed in May 1820. It was retouched by Ingres about 1841.
Church of San Trinita dei Monti, Rome; sent by the Dames du Sacré-Coeur to the French Administration in 1841, in exchange for a copy; until 1878 in the Musée du Luxembourg.

REPLICA AND SEVEN STUDIES:

133. CHRIST GIVING THE KEYS OF HEAVEN TO ST. PETER. France, Private Collection. FIG. 79
Canvas, $10\frac{1}{4} \times 7\frac{1}{2}$ in.
Exhib.: Ingres, 1867, No. 7.
Catalogued: Delaborde, p. 178.
This replica was painted by Ingres for his friend Gilibert.
Collections: J.-P.-F. Gilibert; Mme Montet-Gilibert; Mlle Montet-Noganets.

134. HEAD OF CHRIST. Manila (Philippines), Dr. Arturo de Santos. FIG. 78
Canvas, $19\frac{3}{4} \times 14\frac{1}{2}$ in.
Signed: Ingres.
Exhib.: Ingres, 1867, No. 5.
Catalogued: Delaborde, No. 6.
Collections: Mme Ingres; Mme Albert Ramel; Marquis de Salverte; Anonymous Sale, December 24th 1952, lot 100.

135. THE HANDS OF CHRIST. Paris, Private Collection. FIG. 83
Canvas, $13\frac{3}{4} \times 8\frac{5}{8}$ in.
Signed: Ingres.
Collections: Mme Ingres; Mme Albert Ramel.

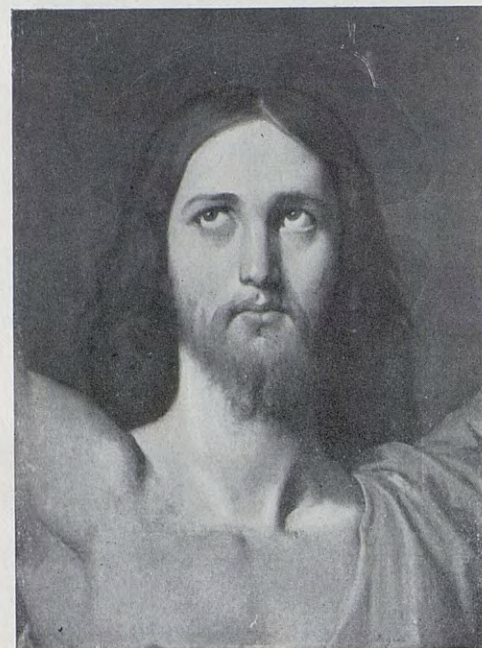


Fig. 78

Cat. No. 134



Fig. 79

Cat. No. 133



Fig. 80

Cat. No. 137

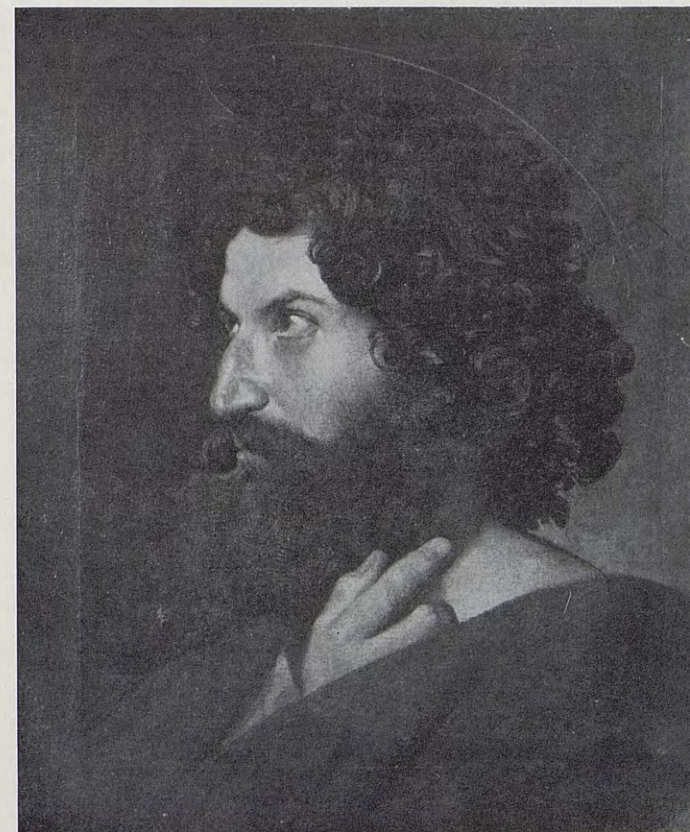


Fig. 81

Cat. No. 138

136. TWO STUDIES FOR THE LEFT FOOT OF CHRIST. Whereabouts unknown.
Canvas on panel, $7\frac{1}{8} \times 9\frac{1}{8}$ in.
Signed: Ingres.
Exhib.: Ingres, 1867, No. 8.
Literature: Lapauze, Ingres, p. 552, No. 29.
Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 10; Haro senior and junior sale, May 30th-31st 1892, lot 119; Jules Claretie sale, May 8th 1914, lot 31 (bt. M. Brunner).

137. HEAD OF ST. JOHN. Paris, Private Collection. FIG. 80
Canvas, $15 \times 9\frac{1}{2}$ in.
Exhib.: Exposition Universelle, 1855, No. 3375.
Catalogued: Cahier IX (four heads of apostles); Delaborde, p. 178.
This picture is identical, it seems, with that exhibited at the Galerie de la Société des Amis des Arts de Bordeaux, 1867, No. 312, under the title 'Head of St. John the Baptist'.
Collections: M. Moitessier; Comtesse de Bondy, née Moitessier.

138. HEAD OF ST. MATTHEW. Paris, Musée du Louvre. FIG. 81
Canvas, $21\frac{1}{8} \times 18\frac{1}{8}$ in.
Signed: Ingres. P.
Exhib.: Exposition Universelle, 1855, No. 3375; Ingres, 1867, No. 9.
Catalogued: Cahier IX (four heads of apostles); Delaborde, No. 81.
Haro collection; Haro senior sale, April 2nd-3rd 1897, lot 166; presented to the Louvre, in 1930, by M. Halvorsen.

139. HEAD OF ST. PAUL. Whereabouts unknown.
Canvas, $17\frac{3}{4} \times 14\frac{1}{8}$ in.
Signed: Ingres.
Exhib.: Exposition Universelle, 1855, No. 3375; Ingres, 1867, No. 402.
Catalogued: Cahier IX (four heads of apostles); Delaborde, No. 83.
Lepel-Cointet sale, June 9th-10th 1891, lot 27.

140. HEAD OF ST. PHILIP. Whereabouts unknown.
Signed: Ingres.
Exhib.: Exposition Universelle, 1855, No. 3375.
Catalogued: Cahier IX (four heads of apostles); Delaborde, No. 82.
Formerly Francis Petit collection.

141. DON PEDRO OF TOLEDO. (1820.) Oslo, Mr. Halfdan Mustad. PLATE 50
Panel, $18\frac{1}{2} \times 15\frac{1}{2}$ in.
Signed: J. Ingres Pinx Roma 1820.
Exhib.: Exposition Universelle, 1855, No. 3357; Ingres, 1867, No. 67.
Catalogued: Cahiers IX and X; Delaborde, No. 67.
Literature: Boyer d'Agen, pp. 62-4, 72, 83, 88, 92, 102, 112, 113; Lapauze, Ingres, pp. 188-9, 210.
Cf. Nos. 101, 129, 207.
Painted for M. Graves de Montauban; collections: Deymié, Montauban; de Prat de Lestang, Montauban; anonymous sale, April 27th 1897, lot 39 (bt. in).

142. LORENZO BARTOLINI. (1820.) Paris, Musée du Louvre. PLATE 49
Canvas, $41\frac{3}{4} \times 33\frac{1}{2}$ in.
Signed: Bartolini statuaire, peint par Ingres. - Florence, 1820.
Engraved by Fournier.
Exhib.: Ingres, 1867, No. 82.
Catalogued: Cahiers IX and X; Delaborde, No. 105.
Literature: Boyer d'Agen, p. 439; Lapauze, Ingres, pp. 210-11.
Ingres retouched a copy of this picture made by his pupil A.-F. Sturler.
This copy is now lost.
Cf. No. 26.
Collections: von Praët; Henri Garnier sale, December 3rd-4th 1894, lot 57 (bt. M. Brame); Ch. Lévesque; Carlos de Beistegui, Biarritz; bequeathed to the Musée du Louvre.

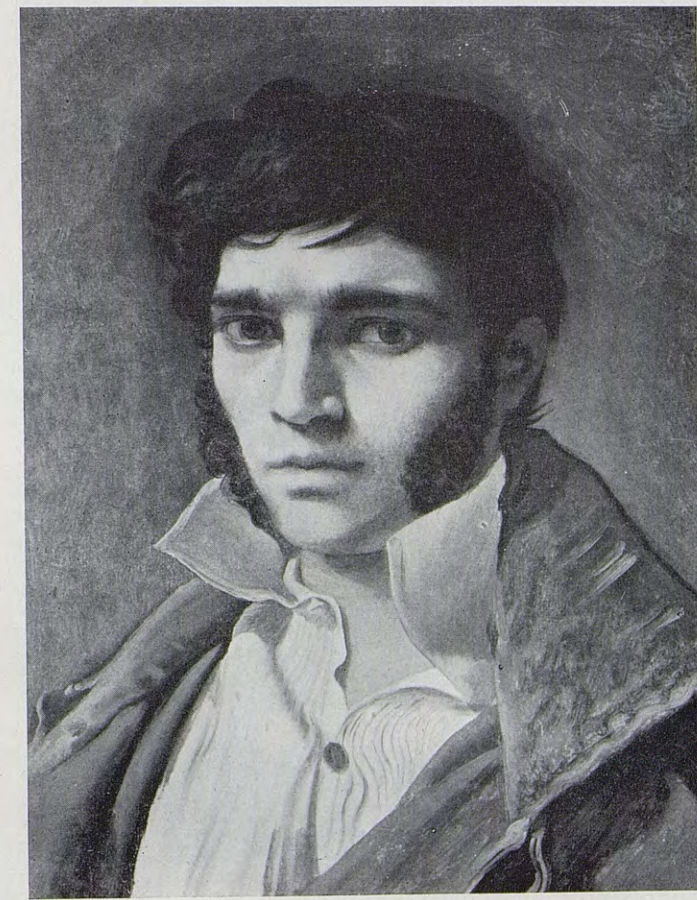


Fig. 82

Cat. No. 130



Fig. 83

Cat. No. 135

143. ANDRÉ BOYER, INTENDANT OF LUCIEN BONAPARTE (1782-1862). SMALL MINIATURE. Whereabouts unknown.

Catalogued: Cahiers IX and X; Delaborde, No. 111.

Literature: Lapauze, Ingres, p. 103; Boyer, Le Musée Napoléonien de Rome, in Gazette des Beaux-Arts, 1930, I, p. 264; Valerio Mariani, L'Arte al Museo Napoleonico di Roma, in Emporium, October 1935, p. 200.

This painting, which Ingres describes in terms similar to those used for the portrait of the 'Abbé de Bonald', may have corresponded to the latter in size and also have been painted in oil. None of the suggested identifications appears to us to be convincing.

Cf. No. 108.

144. HEAD OF A JEWISH WOMAN. Paris, Private Collection. FIG. 85
Canvas on panel, $8\frac{1}{4} \times 6\frac{1}{2}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 76.

Catalogued: Delaborde, No. 96.

Literature: Lapauze, Ingres, p. 552, No. 28.

The canvas has been enlarged from where the red drapery covers the back of the head.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 33; Haro senior and junior sale, May 30th-31st 1892, lot 114; Degas sale, March 26th-27th 1918, lot 57.

This picture may be identical with lot 84 in the Marville sale, January 12th-13th 1857.

145. THE CONDOTTIERE. (1821.) New York, Messrs. Wildenstein. FIG. 96
Canvas, $19\frac{3}{4} \times 15\frac{3}{4}$ in.

Signed: Ingres, 1821. Flor.

Exhib.: Montauban, 1862, No. 549; Exposition des Beaux-Arts, Lille, 1866, No. 831; Ingres, 1867, No. 80.

Catalogued: Delaborde, No. 91.

Literature: Ch. Blanc, p. 232; Boyer d'Agen, p. 446.

According to Ch. Blanc, this figure appears again in the 'Martyrdom of St. Symphorian'; he thought, perhaps, of the centurion on horseback who has his arm outstretched.

Collections: Georges de Montbrison; Montbrison sale, May 13th 1904, lot 24; Lecomte.

146. THE DAUPHIN, LATER CHARLES V, ENTERING PARIS. (1821.) Private Collection. FIG. 87
Panel, $18\frac{1}{2} \times 22$ in.

Signed: J. Ingres 1821.

Engraved by Reveil.

Exhib.: Salon, 1822, No. 719 (although the picture is mentioned in the catalogue, it may not have been on exhibition); Salon, 1824; Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 51; Exposition Universelle, 1855, No. 3355; Ingres, 1867, No. 428.

Catalogued: Cahiers IX and X; Delaborde, No. 51.

Literature: Delignières, Notice sur des tableaux... au château de Moreuil... in Réunion des Sociétés des Beaux-Arts des Départements, 1890, pp. 494-6; Lapauze, Ingres, pp. 212, 220-2, 238.

Collections: Comte, later Marquis, de Pastoret; Marquise du Plessis-Bellièvre, née de Pastoret, sale, May 10th-11th 1897, lot 86 (bt. M. Haro); Bessonneau, sale June 15th, 1954, lot 47.

147. MME JEANNE GONIN, LATER MME PYRAME THOMEGUEUX. (1821.) Cincinnati (Ohio), Taft Museum. PLATE 54
Canvas, $30 \times 23\frac{1}{4}$ in.

Signed: D. Ingres, pint. flor. 1821.

Exhib.: Ingres, 1867, No. 442.



Fig. 84

Cat. No. 151



Fig. 85

Cat. No. 144

Catalogued: Cahiers IX and X; Delaborde, No. 124 (Mlle Gouin), No. 156 (Mme Thomoguet).

Literature: Lapauze, Sur un portrait inédit de Ingres, in Renaissance de l'Art français, 1923, p. 446; Walter H. Siple, Two Portraits by Ingres, in Bulletin of the Cincinnati Art Museum, 1930, pp. 35-9.

Collections: Albert Thomeguet, famous fencer, grandson of the sitter; Wildenstein; Charles Phelps Taft.

148. COUNT NICOLAS DMITRIEVITCH DE GOURIEV, RUSSIAN MINISTER IN TUSCANY. (1821.) Leningrad, Hermitage. PLATE 55
Canvas, $42\frac{1}{2} \times 33\frac{1}{2}$ in.

Signed: Ingres Flor. 1821.

Catalogued: Cahiers IX and X; Delaborde, No. 123.

Literature: Lapauze, Ingres, p. 214; Sur un portrait inédit d'Ingres, in Renaissance de l'Art français, 1923, p. 446; M. Mikhailovitch, Portraits russes des XVIII^e et XIX^e siècles, III, p. 201.

Collections: de Gouriev; Narichkine; in the Hermitage since 1922.

149. COPY OF A RECUMBENT VENUS BY TITIAN (IN THE UFFIZI, FLORENCE). (1822.) Whereabouts unknown.

Canvas, $45\frac{1}{4} \times 26\frac{3}{8}$ in.

Signed: Ingres d'après le Titien. Florence, 1822.

Exhib.: Ingres, 1867, No. 25.

Catalogued: Cahiers IX and X; Delaborde, No. 164.

Literature: Momméja, pp. 61-76; Boyer d'Agen, p. 460; Lapauze, Ingres, pp. 214, 552, No. 24.

It is not known whether this picture was a copy of the 'Venus of Urbino' or of the 'Venus with Eros'.

Bequeathed by Ingres to Armand Cambon in 1866; but sold, before the bequest took effect, to the expert Haro, on October 6th of the same year; Ingres sale, May 6th-7th 1867, lot 2; Khalil Bey sale, January 16th-18th 1868, lot 35; Wandé collection, Lille.

150. COPY OF RAPHAEL'S 'MADONNA DEL GRANDUCA' (IN THE PALAZZO PITTI, FLORENCE). Montauban, Museum. FIG. 143
Paper on canvas, 34×24 in.

Signed: Ingres.

Literature: Momméja, La Collection Ingres, No. 14.

Left by Ingres to his native town.

151. COPY OF THE HANDS FROM RAPHAEL'S PORTRAIT OF MADDALENA DONI (IN THE PALAZZO PITTI, FLORENCE). Bayonne, Musée Bonnat. FIG. 84
Canvas, 11×9 in.

Literature: Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 322.

Bonnat collection.

Probably identical with lot 155, in the Baron E. de Beurnonville sale of January 29th-30th 1885.

152. MME LEBLANC. (1823.) New York, Metropolitan Museum of Art. PLATES 58, 60, 61
Canvas, $46\frac{1}{2} \times 36\frac{1}{2}$ in.

Signed: Ingres P. Flor. 1823.

Engraved by Reveil, Fournier.

Exhib.: Salon, 1834, No. 999; Exposition Universelle, 1855, No. 3368; Ingres, 1867, No. 98.

Catalogued: Cahiers IX and X; Delaborde, No. 135.

Literature: Lapauze, Ingres, pp. 212-14, 316; B.B. [Bryson Burroughs], Portraits of M. and Mme Leblanc by Ingres, in Bulletin of the Metropolitan Museum of Art, New York, XIV, June 1919, pp. 133-4.

Degas sale, March 26th-27th 1918, lot 55; purchased, with the help of the Wolfe Fund, by the Metropolitan Museum.

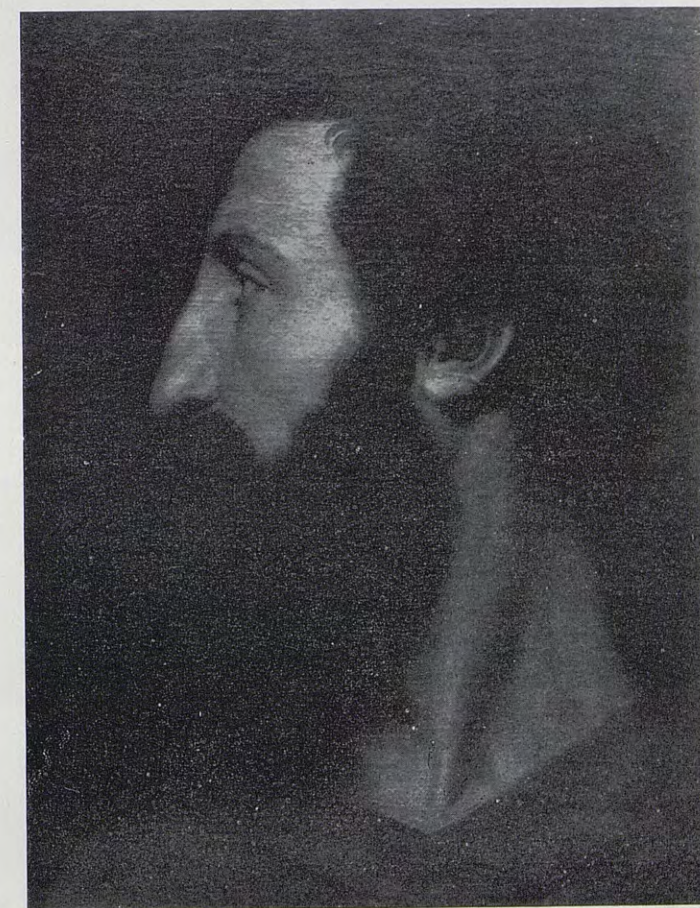


Fig. 86

Cat. No. 162



Fig. 87

Cat. No. 146

153. M. LEBLANC. New York, Metropolitan Museum of Art.
Canvas, $46\frac{3}{4} \times 36\frac{3}{4}$ in.
Signed: Ingres Pinx.
Engraved by Reveil.
Catalogued: Cahiers IX and X; Delaborde, No. 134.
Literature: Lapauze, Ingres, pp. 212-4; B.B. [Bryson Burroughs], Portraits of M. and Mme Leblanc by Ingres, in Bulletin of the Metropolitan Museum of Art, New York, XIV, June 1919, pp. 133-4.
Degas sale, March 26th-27th 1918, lot 54; purchased, with the help of the Wolfe Fund, by the Metropolitan Museum.

PLATE 59

154. Mlle ISAURE LEBLANC, DAUGHTER OF M. AND MME LEBLANC, LATER MME PLACE. Whereabouts unknown.
Catalogued: Cahier X.
Literature: Lapauze, Ingres, p. 213.
It has been suggested, but without proof, that this portrait is identical with a sketch reproduced in the Bulletin de l'Amour de l'Art, No. 7, 1934, pp. 5-6.

155. THE VOW OF LOUIS XIII. (1824.) Montauban, Cathedral.
Canvas, $165\frac{3}{4} \times 103\frac{3}{4}$ in.
Signed: J. Ingres, 1824.
Engraved by Reveil, Calamatta.
Exhib.: Salon, 1824, No. 922; Exposition Universelle, 1855, No. 3339; Montauban, 1862, No. 538; Ingres, 1867, No. 68.

PLATE 64

Catalogued: Cahiers IX and X; Delaborde, No. 3.
Literature: Lettres d'Ingres à Gilibert, in Courrier du Tarn-et-Garonne, May 16th-27th 1867; Ch. Blanc, Calamatta, in Gazette des Beaux-Arts, 1869, II, pp. 98 ff.; Delaborde, pp. 43-4, 84, 178-80; Boyer d'Agen, pp. 50, 60, 70, 78-80, 85, 94, 103, 115-16, 118, 120-1, 128, 133-4, 136-8, 140-1, 188-9, 193, 206-7, 291; Lapauze, Ingres, pp. 206-8, 211, 324-75, 532-4. Lettres inédites de Ingres à son ami Marcotte, in Le Correspondant, September 25th 1913, pp. 1070-2; Momméja, pp. 75-9, 99-100; Bernard Forestié, Ingres et le Voeu de Louis XIII, Montauban, 1945.
Commissioned, on August 29th 1820, by the Minister of the Interior for the Cathedral of Montauban, upon the recommendation of the Baron Portal, Minister of State, a compatriot of the painter; the agreed price of 3000 francs was doubled by the Administration because of the success the picture achieved at the Salon of 1824. The subject was chosen by the Chevalier de Balzac, Préfet de Tarn-et-Garonne, and by the Bishop of Montauban.
This picture was exhibited for a few days in the Town Hall at Montauban, and then first placed in the Chapel of the Virgin, behind the main altar. The nude figures shocked the archpriest and the congregation; vine-leaves in gilt paper were stuck on the Infant Jesus and the two small angels. After a long time, Ingres obtained permission from the new archbishop, Mgr. du Bourg, for the picture to be restored to its former state. Contrary to the wish of the painter, who wanted to have it transferred to the Town Hall, the 'Vow of Louis XIII' was hung only in 1847, in a more favourable light, in the vestry-room of the Cathedral where it is to be seen to-day.

SEVEN SKETCHES AND STUDIES FOR 'THE VOW OF LOUIS XIII':

156. THE VOW OF LOUIS XIII. Montauban, Museum. FIG. 91
Canvas, $14\frac{1}{2} \times 9$ in.
Signed: Ingres Flor. 18. . (The last two digits illegible.)
Exhib.: Ingres, 1867, No. 432.
Catalogued: Cahier IX; Delaborde, p. 179.
Literature: Momméja, La Collection Ingres, No. 10; Lapauze, Ingres, p. 218.
In this sketch, the Virgin is shown with clasped hands. When Ingres began this painting, he probably wanted to paint an Assumption. Bequeathed by Ingres to the painter Armand Cambon; given by Cambon to the town of Montauban.

156 bis. THE VOW OF LOUIS XIII. New York, Messrs. Wildenstein. FIG. 89
Paper on canvas, diameter $7\frac{1}{2}$ in.
Signed: Ingres à son élève Raymond.
Raymond Balze collection.

157. ONE OF THE ANGELS HOLDING THE CARTOUCHE, INSPIRED BY ONE OF THE ANGELS IN RAPHAEL'S 'MADONNA DI FOLIGNO'. Paris, Private Collection. FIG. 90
Canvas, $23\frac{3}{4} \times 14$ in.
Reproduced in Collection de 120 dessins, croquis et peintures de M. Ingres, classés et mis en ordre par son ami Édouard Gatteaux, Marville edition of photographic documents, pl. 52; Guérinet edition, pl. 50.
Collection Alphonse Kann, Saint-Germain-en-Laye.

158. FACES OF ANGELS. Paris, Private Collection. FIG. 94
Canvas, $23\frac{3}{4} \times 29\frac{1}{4}$ in.
Signed: Ingres.
Exhib.: Ingres, 1867, No. 70.
Catalogued: Delaborde, p. 180.
Literature: Lapauze, Ingres, p. 552, No. 1.
Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 3; Haro senior and junior sale, May 30th-31st 1892, lot 102; Baron J. Vitta sale, March 15th 1935, lot 4 (bt. M. Rodière).

159. LEGS OF ONE OF THE ANGELS SURROUNDING THE VIRGIN. Whereabouts unknown.
Canvas on panel, $13\frac{3}{4} \times 7\frac{1}{2}$ in.
Signed: Ingres.
Exhib.: Ingres, 1867, No. 71.
Catalogued: Delaborde, p. 180.
Literature: Lapauze, Ingres, p. 552, No. 14.
Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 4; Haro collection; Henri Lehmann sale, March 2nd 1883, lot 138; Hochster sale, March 28th 1893, lot 82.

160. THE INFANT JESUS, LEG, FOOT AND HANDS. Paris, Private Collection. FIG. 92
Canvas, $15\frac{3}{4} \times 12\frac{1}{4}$ in.
Exhib.: Montauban, 1862, No. 554; Ingres, 1867, No. 69.
Catalogued: Delaborde, p. 180.
Collections: P. Debia, Montauban; Mme Delmas-Debia, Montauban; anonymous sale, November 20th 1922, lot 51 (bt. M. Rouart); Marcel Guérin.

161. THE HANDS OF THE KING. Montauban, Museum. FIG. 95
Canvas, $14\frac{1}{2} \times 10\frac{1}{4}$ in.
Literature: Momméja, La Collection Ingres, No. 11.
Bequeathed by Ingres to the painter Armand Cambon; given by Cambon to the town of Montauban.

162. HEAD OF ST. PETER. (1824.) Paris, Private Collection. FIG. 86
Canvas, $12\frac{1}{4} \times 9$ in.
Signed: J. Ingres, 1824.

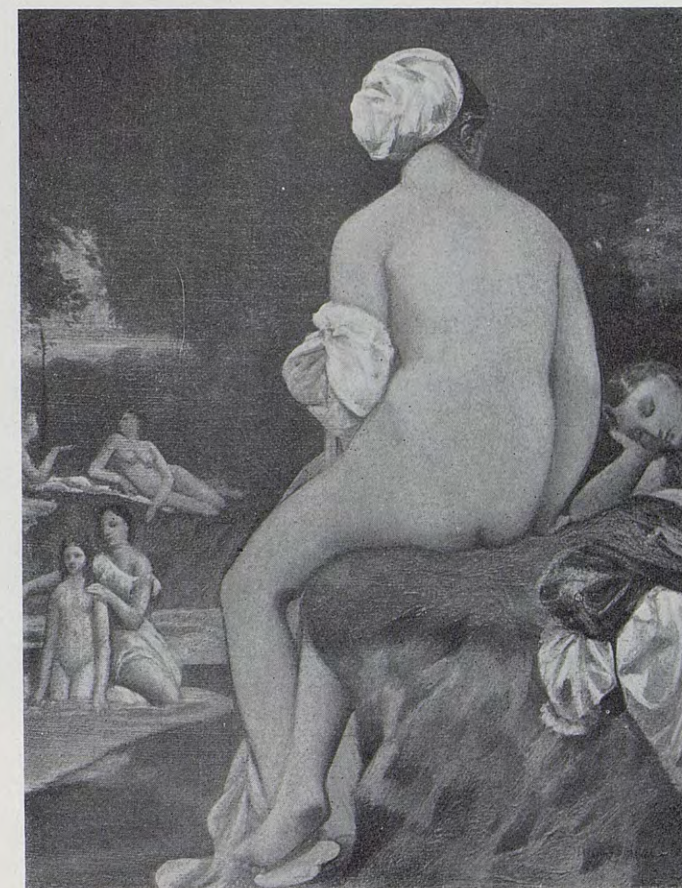


Fig. 89

Cat. No. 165

Baron Jules de Hauff sale, Brussels, March 13th 1877, lot 19; anonymous sale, February 11th 1925, lot 13; Henry Lapauze sale, June 21st 1929, lot 61 (bt. M. Druet).



Fig. 86 Cat. No. 156 bis



Fig. 90

Cat. No. 157



Fig. 91

Cat. No. 156

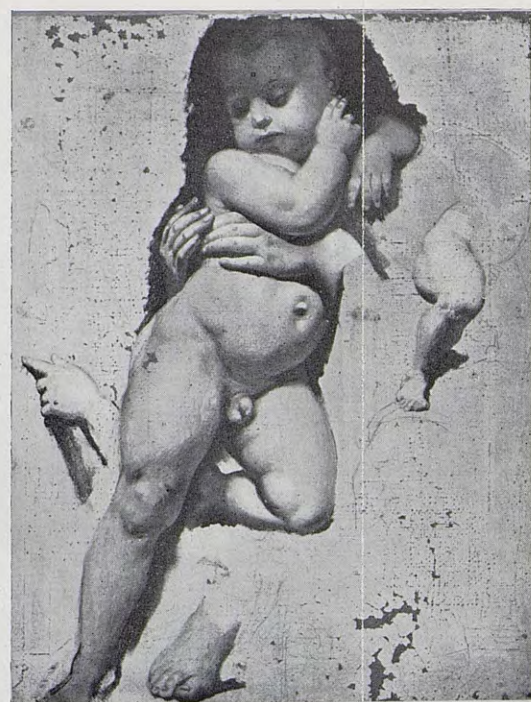


Fig. 92

Cat. No. 160

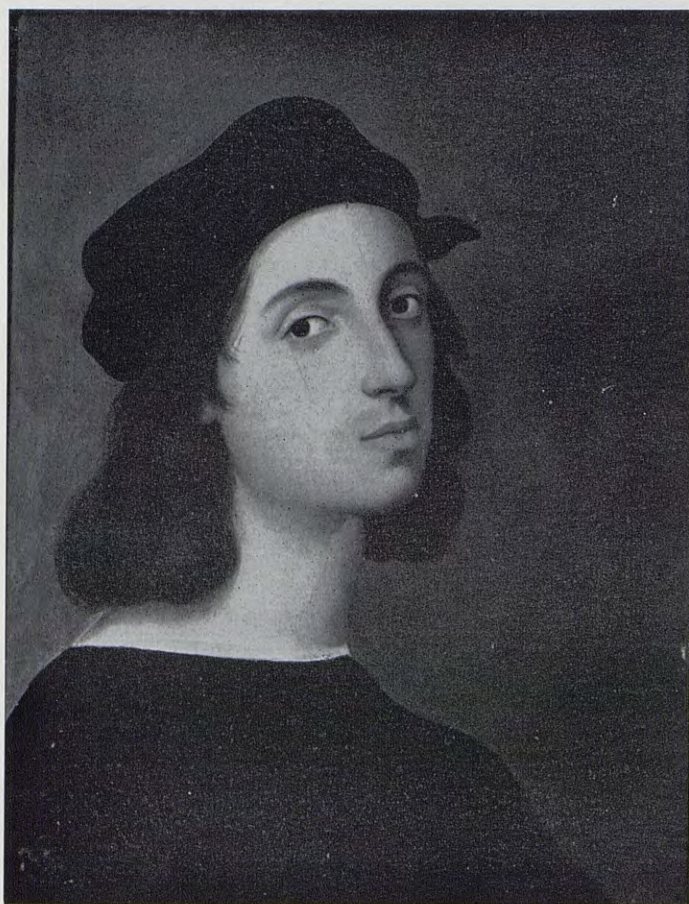


Fig. 93

Cat. No. 163

163. COPY OF RAPHAEL'S SELF-PORTRAIT (IN THE UFFIZI, FLORENCE). Montauban, Museum. FIG. 93
Canvas, 17 × 13½ in.
Catalogued: Cahiers IX and X.
Literature: Lapauze, Ingres, p. 214; Momméja, La Collection Ingres, No. 12 (with a wrong description).
Bequeathed by Ingres to his native town.

164. ANTIOCHUS AND STRATONICE. (1825.) Whereabouts unknown.
Canvas, 61 × 74½ in.
This large sketch is the first idea for the picture of the Musée Condé at Chantilly and contains only the principal figures.
Cf. Nos. 224, 232, 295, 322.
Ingres sale, April 27th 1867, lot 5.

165. THE SMALL BATHING WOMAN. (1826.) Washington, D.C., Mr. Duncan Philips. FIG. 88
Canvas, 13 × 9½ in.
Signed: Ingres, 1826.
Exhib.: Ingres, 1867, No. 422.
Catalogued: Cahier X (Baigneuses turques); Delaborde, p. 235.
Cf. Nos. 45, 53, 205, 312.
E. Blanc sale, April 7th 1862; collections: Mme Blanc; Haro; Baron Mourre sale, March 28th 1892, lot 24; Baron F. de Hatvany.

166. MME MARCOTTE DE SAINTE MARIE, NÉE DE SALVAING DE BOISSIEU, SISTER-IN-LAW OF M. MARCOTTE D'ARGENTEUIL. (1826.) Paris, Musée du Louvre. PLATE 69
Canvas, 36½ × 29½ in.
Signed: Ingres, 1826.
Exhib.: Salon, 1827, No. 576.
Catalogued: Cahiers IX and X.
Literature: Lapauze, Ingres, pp. 277-8; Jean Guiffrey, Un Nouveau portrait d'Ingres au Musée du Louvre, in Beaux-Arts, 1923, p. 71.
Marcotte collection; purchased by the Musée du Louvre in 1923.



Fig. 94

Cat. No. 158



Fig. 95

Cat. No. 161

167. MARQUIS AMÉDÉE-DAVID DE PASTORET, COUNCILLOR OF STATE. (1791-1857.) (1826.) Paris, Private Collection. PLATE 68
Canvas, 39½ × 32½ in.
Signed: Ingres, 1826.
Engraved by Reveil; the bust lithographed by Belliard, Aubert.
Exhib.: Salon, 1827, No. 575; Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846; Exposition Universelle, 1855, No. 3371.
Catalogued: Cahiers IX and X; Delaborde, No. 150.
Literature: Delignières, Notice sur des tableaux... au château de Moreuil... in Réunion des Sociétés des Beaux-Arts des Départements, 1890, p. 494; Lapauze, Ingres, pp. 280-1; G. Henriot, La Collection David Weill, vol. I, pp. 205-8.
This portrait, which according to the inscription at the top of the canvas represents M. de Pastoret at the age of 32, was probably begun in 1823.
Collections: Comte, later Marquis, de Pastoret; Marquise du Plessis-Bellièvre, née de Pastoret, sale, May 10th-11th 1897, lot 85 (bt. Degas); Degas sale, March 26th-27th 1918, lot 52.

168. THE APOTHEOSIS OF HOMER. (1827.) Paris, Musée du Louvre. PLATES 71-73

Canvas, 152 × 203 in.
Signed: Ingres Ping^{bat}, anno 1827.
Engraved by Reveil, Achille Martinet, Henry Dubouchet, Jules Jacquet.
Exhib.: Exposition Universelle, 1855, No. 3345; Ingres, 1867, No. 32.
Catalogued: Cahiers IX and X; Delaborde, No. 30.
Literature: Th. Gautier, Les Beaux-Arts en Europe, 1855, I, pp. 144-7; Ed. About, Voyage à travers l'Exposition des Beaux-Arts, 1855, pp. 119-20; G. Planche, L'Exposition des Beaux-Arts. L'Ecole Française, in Revue des Deux-Mondes, 1855, pp. 1141-43; Léon Lagrange, Ingres, in Le Correspondant, May 1867, pp. 58-63; Delaborde, pp. 46-8, 335-64; Merson, Ingres, pp. 53, 64-5, 82-5, 91-2, 111-12; de Montfond, Ingres, pp. 57-9, 64, 102; Eug. Montrosier, Peintres modernes. Ingres, H. Flandrin..., pp. 32-6; Léon Rosenthal, La Peinture Romantique, pp. 106-26; Boyer d'Agen, pp. 191, 211, 335-43; Lapauze, Ingres, pp. 217, 222, 262-77, 279, 308, 310, 312, 388, 484, 498, Les Dessins d'Ingres, pp. 43-5, 138-41; Amaury-Duval, L'Atelier d'Ingres, pp. 91-4.
Cf. Nos. 201, 294, 299, 323, 324.
Commissioned in 1826 by the Comte de Forbin, Director-General of Museums, as a ceiling decoration for Room IX of the Musée Charles X in the Palais du Louvre, Salle Clarac; begun in October of that year and hung exactly one year later for the opening of the Salon of 1827, which



Fig. 96

Cat. No. 145



Fig. 97

Cat. No. 191

took place on November 4th; taken down to be exhibited in the Exposition Universelle of 1855 and subsequently exhibited in the Musée du Luxembourg. A copy was placed in the Salle Clarac and the original was transferred to the Musée du Louvre in 1874.

THIRTY-THREE STUDIES FOR THE 'APOTHEOSIS OF HOMER':

169. HEAD OF THE POET ALCAEUS, LEFT HAND HOLDING A STAFF. Montauban, Museum. FIG. 110

Canvas on panel, $10\frac{1}{4} \times 7\frac{1}{2}$ in.

Signed: Ingres.

Cambon collection; bequeathed by Gustave Cambon to the town of Montauban.

170. TWO STUDIES FOR THE ARM OF APELLES. Paris, Private Collection. FIG. 101

Canvas, $17\frac{3}{8} \times 11\frac{3}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 42.

Catalogued: Delaborde, p. 205.

Literature: Lapauze, Ingres, p. 552, No. 21.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 24; Henri Lehmann sale, March 2nd-3rd 1883, lot 137; Baron E. de Beurnonville sale, January 29th-30th 1885, lot 153; Hippolyte Adam collection.

171. DANTE OFFERING HIS WORKS TO HOMER. Denmark, M. Wilhelm Hansen. FIG. 107

Canvas on panel, $14\frac{1}{2} \times 13\frac{3}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 51.

Literature: Lapauze, Ingres, p. 552, No. 19; Karl Madsen, Catalogue de la Collection Wilhelm Hansen, No. 2.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 25; Haro senior and junior sale, May 30th-31st 1892, lot 106; Haro senior sale, April 2nd-3rd 1897, lot 164; Degas sale, March 26th-27th 1918, lot 60.

172. HEAD OF AESCHYLUS. Whereabouts unknown.

Canvas on panel, $9\frac{1}{2} \times 6\frac{3}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 46.

Catalogued: Delaborde, p. 205.

Literature: Meier Graefe and Klossowski, La Collection Chéramy, No. 90; Lapauze, Ingres, p. 552, No. 31.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 31; Paravey sale, April 13th 1878, lot 38; Larrieu sale, March 16th 1885, lot 20; Chéramy sale, May 5th-7th 1908, lot 211 (bt. M. Beurdeley); Beurdeley sale, May 6th-7th 1920, lot 83 (bt. M. Barret).

173. BUST OF HOMER. Montauban, Museum. FIG. 102

Panel and Paper, $20\frac{7}{8} \times 17\frac{3}{8}$ in.

Literature: Bouisset, Le Musée Ingres, p. 53.

Cambon collection; bequeathed by Gustave Cambon to the town of Montauban.

174. THE FEET OF HOMER. Paris, Musée du Louvre. FIG. 119

Canvas, $6\frac{3}{4} \times 8\frac{5}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 33.

Literature: Lapauze, Ingres, p. 552, No. 11.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 12; Paravey sale, April 13th 1878, lot 40; Henri Lehmann sale, March 2nd-3rd 1883, lot 139; Haro senior and junior sale, May 30th-31st 1892, lot 115; Degas sale, March 26th-27th 1918, lot 58; given to the Musée du Louvre, in 1933, by MM. Bernheim Jeune et Cie.

175. THE ILIAD. Paris, Private Collection. FIG. 104

Canvas, $23\frac{1}{4} \times 20\frac{3}{8}$ in.

Signed: Ingres.

Literature: G. Henriot, La Collection David Weill, vol. I, pp. 197-8. Bourouet-Aubertot sale, February 22nd 1869, lot 12.



Fig. 98

Cat. No. 192



Fig. 99

Cat. No. 323

176. HEAD OF A ROMAN WOMAN, NEARLY FULL FACE, STUDY FOR THE ILIAD. Whereabouts unknown.

Canvas, $13\frac{3}{4} \times 8\frac{5}{8}$ in.

Signed: Ingres.

Companion piece to No. 177.

Exhib.: Ingres, 1867, No. 38.

Catalogued: Delaborde, No. 94.

Literature: Lapauze, Ingres, p. 552, No. 4.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 14; Haro senior and junior sale, May 30th-31st 1892, lot 112; Haro senior sale, April 2nd-3rd 1897, lot 165; Edouard Aynard sale, December 1st-4th 1915, lot 10 (bt. M. Montaignac).

177. ROMAN WOMAN, STUDY FOR THE ILIAD. New York, Private Collection. FIG. 105

Canvas, $13\frac{3}{4} \times 8\frac{5}{8}$ in.

Signed: Ingres.

Companion piece to No. 176.

Exhib.: Ingres, 1867, No. 39.

Catalogued: Delaborde, No. 95.

Literature: Lapauze, Ingres, p. 552, No. 5; Ralph Klint, The Private Collection of Josef Stransky, in The Art News, May 16th 1931, p. 87.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 15; anonymous sale, March 29th 1893, lot 31; F. Reiset sale, March 25th 1895, lot 28; collections: Antoine Godat, Geneva; Georges Gaspari, Munich; Josef Stransky.

178. THE FEET OF THE ILIAD. Paris, Private Collection. FIG. 118

Canvas on panel, $6\frac{3}{4} \times 8\frac{5}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 37.

Catalogued: Delaborde, p. 205.

Literature: Lapauze, Ingres, p. 552, No. 12; Meier Graefe and Klossowski,

La Collection Chéramy, No. 88; G. Henriot, La Collection David Weill, vol. I, p. 201.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 13; Paravey sale, April 13th 1878, lot 39; Baron E. de Beurnonville sale, January 29th-31st 1885, lot 154; Chéramy sales, May 5th-7th 1908, lot 209, April 14th-16th 1913, lot 50 (bt. M. Gradt).

179. LONGINUS. Paris, Private Collection. FIG. 100

Canvas, $12\frac{3}{8} \times 9$ in.

Signed: Ingres.

Collections: Mme Ingres; Mme Albert Ramel.

180. LYCURGUS. Whereabouts unknown.

Canvas, $18\frac{3}{8} \times 15\frac{3}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 424.

Catalogued: Delaborde, p. 206.

Armand Cambon collection, Montauban.

This picture should perhaps be identified with the 'Head of an Old Man', study for the 'Apotheosis of Homer'.

Henri Lehmann sale, March 2nd 1883, lot 142.

181. MICHELANGELO WITH HANDS. Paris, Private Collection.

Canvas on panel, $9 \times 8\frac{5}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 50.

Literature: Lapauze, Ingres, p. 552, No. 8.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 30; Haro senior and junior sale, May 30th-31st 1892, lot 105.

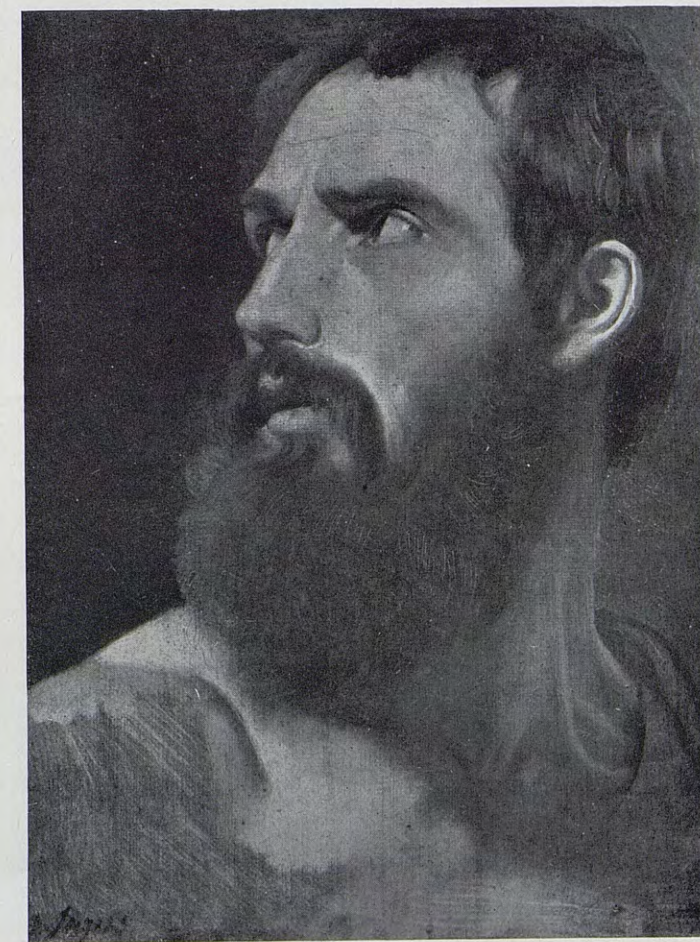


Fig. 100

Cat. No. 179

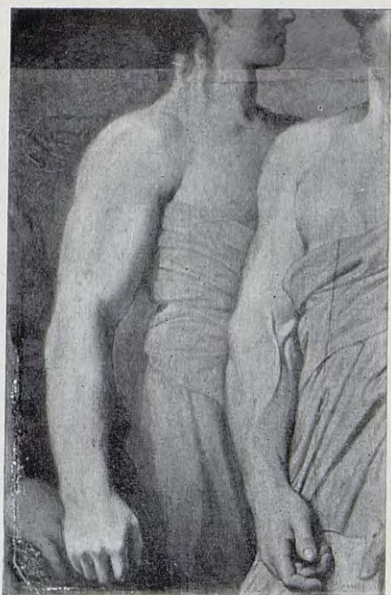
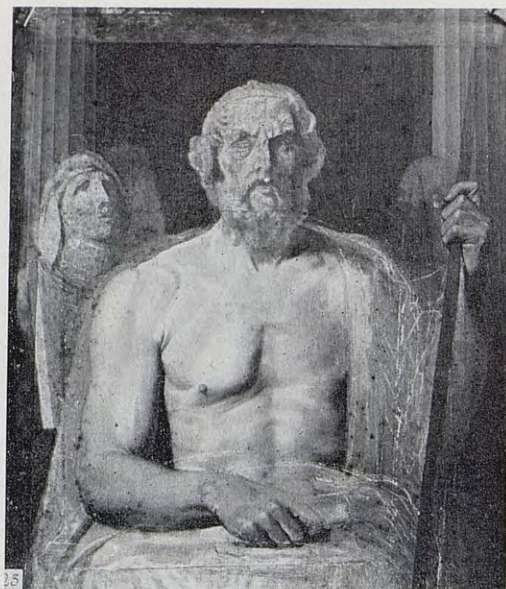


Fig. 101



Cat. No. 170 Fig. 102



Cat. No. 173 Fig. 103

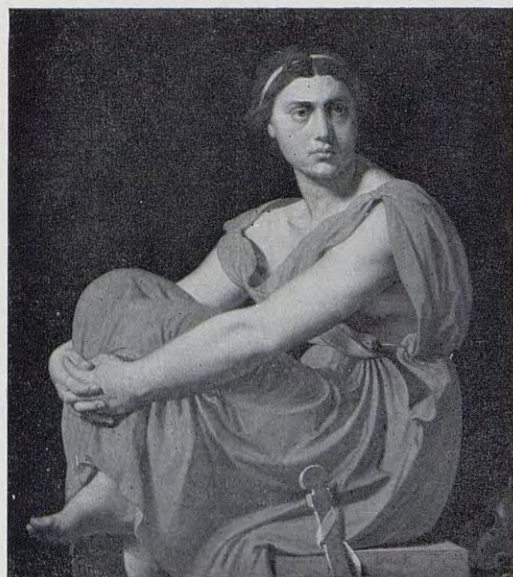
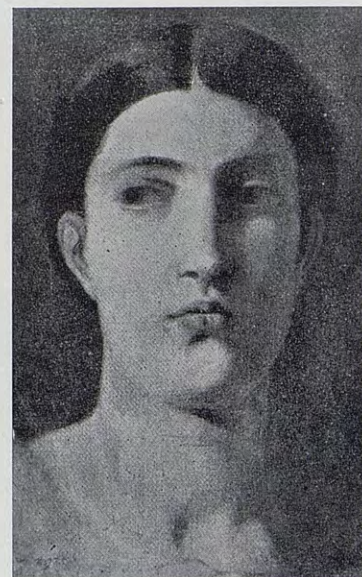
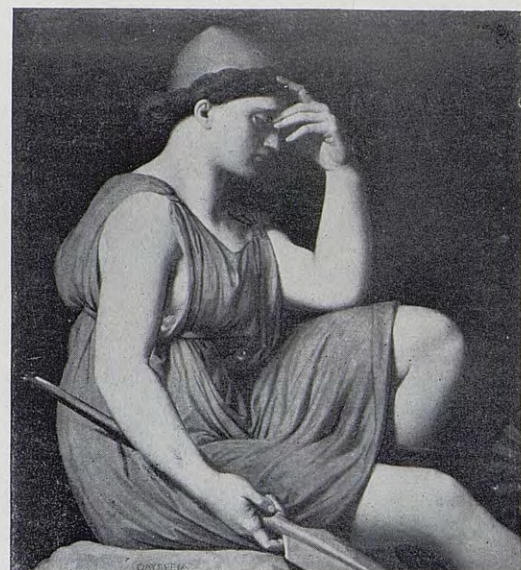


Fig. 104



Cat. No. 175 Fig. 105



Cat. No. 177 Fig. 106



Fig. 107



Cat. No. 171 Fig. 108



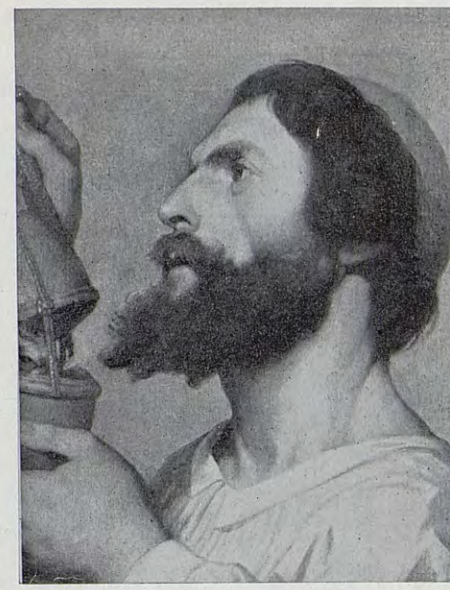
Cat. No. 183 Fig. 109



Fig. 110



Cat. No. 169 Fig. 111



Cat. No. 197 Fig. 112

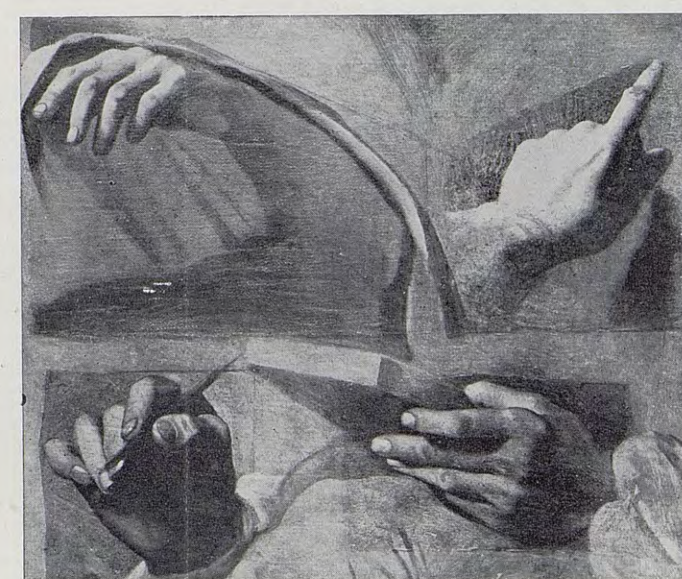


Fig. 113



Cat. No. 195 Fig. 114



Fig. 115



Cat. No. 294 Fig. 116



Fig. 117

Cat. No. 199

Cat. No. 198

Cat. No. 188

182. THE ODYSSEY. Lyons, Museum.

Canvas on panel, 24 × 21½ in.

Signed: Ingres.

Bourouet-Aubertot sale, February 22nd 1869, lot 13; Beurdeley sale, May 6th-7th 1920, lot 82; Joseph Gillet collection; bequeathed to the Museum of Lyons in 1923.

This picture is perhaps identical with lot 34 in the anonymous sale of February 20th 1886.

FIG. 106

183. THE ODYSSEY, HALF-LENGTH. Glens Falls (New York), Mrs. Louis F. Hyde.

Canvas on panel, 9½ × 7½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 36.

Literature: Lapauze, Ingres, p. 552, No. 6 (as Iliad).

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 16 (as Iliad); Haro senior and junior sale, May 30th-31st 1892, lot 110 (as Iliad); Haro senior sale, April 2nd-3rd 1897, lot 169 (as Iliad); Degas sale, March 26th-27th 1918, lot 67 (as Iliad); Henry Lapauze sale, June 21st 1929, lot 57 (bt. Baron Fukushima).

FIG. 108

184. PHIDIAS. New York, Messrs. Wildenstein.

Canvas on panel, 12½ × 13½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 40.

Literature: Lapauze, Ingres, p. 552, No. 25.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 28; Haro senior and junior sale, May 30th-31st 1892, lot 108; Degas sale, March 26th-27th 1918, lot 65; Henry Lapauze sale, June 21st 1929, lot 56.

FIG. 121

185. THE LEFT ARM OF PHIDIAS. Whereabouts unknown.

Canvas, 9½ × 19½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 41.

Catalogued: Delaborde, p. 205.

Literature: Lapauze, Ingres, p. 552, No. 3.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 19; Henri Lehmann sale, March 2nd 1883, lot 136; D.L. sale, Berlin, October 29th 1925.

FIG. 123

186. THE LEFT ARM OF PHIDIAS. Montauban, Museum.

Paper, 7½ × 17½ in.

Cambon Collection; bequeathed by Gustave Cambon to the town of Montauban.

FIG. 124



Fig. 118

Cat. No. 178



Fig. 119

Cat. No. 174

187. PINDAR OFFERING HIS LYRE TO HOMER. London, Tate Gallery.

FIG. 109

Canvas on panel, 13½ × 11 in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 44.

Literature: Lapauze, Ingres, p. 552, No. 2.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 26; Haro senior and junior sale, May 30th-31st 1892, lot 107; Degas sale, March 26th-27th 1918, lot 66 (bt. the Tate Gallery).

188. HEAD OF PINDAR. Paris, Private Collection.

FIG. 117

Canvas on cardboard, 9½ × 6½ in.

Signed: Ingres Pt.

One reads: Étude du Pindare.

Collection: Raymond Balze; Marquis de Biron, Biron Sale, June 9th, 1914, lot 70; Princesse de Poix.

189. ARM OF PINDAR. Poitiers, Museum.

FIG. 122

Signed: Ingres.

Exhib.: Ingres, 1867, No. 45.

Catalogued: Delaborde, p. 205.

Literature: Brouillet, Notice des tableaux de la ville de Poitiers, No. 57; Lapauze, Ingres, p. 552, No. 13.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 18; Paravey sale, April 13th 1878, lot 41; Babinet collection; bequeathed to the Museum of Poitiers in 1882.

190. PLUTARCH. Montauban, Museum.

FIG. 125

Lead-point and oils on paper, 6¼ × 6¼ in.

Inscribed: Plutarque.

Literature: Momméja, La Collection Ingres, No. 795.

Bequeathed by Ingres to his native town.

191. THE VICTORY. Bayonne, Musée Bonnat.

FIG. 97

Canvas, octagonal, 10¼ × 10½ in.

Signed: Ingres.

Catalogued: Delaborde, p. 206.

Literature: Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 817.

Collections: Latour-Dumoulin; Varcollier; G. de Bray and L. du M. sale, April 12th-13th 1888, lot 17; Baron Mourre sale, March 28th 1892, lot 25; Bonnat.



Fig. 120

Cat. No. 324



Fig. 121

Cat. No. 184

192. STUDY OF HEAD, ARMS AND HANDS OF THE VICTORY. New York, Messrs. Wildenstein.

FIG. 98

Canvas on panel, 11¼ × 9½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 34.

Literature: Lapauze, Ingres, p. 552, No. 20.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 17; Haro senior and junior sale, May 30th-31st 1892, lot 116; Haro senior sale, April 2nd-3rd 1897, lot 167; collections: Comtesse de Behague; Comte de Ganay; anonymous sale, June 27th 1949, lot 93.

193. HEAD AND ARMS OF ALEXANDER; HEAD OF ARISTOTLE. Montauban, Museum.

FIG. 103

Canvas on panel, 10¼ × 8¼ in.

Literature: Momméja, La Collection Ingres, No. 15.

Bequeathed by Ingres to his native town.

194. HEAD OF ARISTOTLE, ARISTARCHUS, AND FIVE STUDIES OF HANDS. Whereabouts unknown.

Canvas on panel, 8½ × 10½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 43.

Catalogued: Delaborde, p. 206.

Haro collection; Ingres sale, May 6th-7th 1867, lot 23.

195. HANDS OF BOILEAU AND OF OTHER FIGURES. Lyons, Museum.

FIG. 113

Canvas on panel, 13 × 14½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 52.

Catalogued: Delaborde, p. 206.

Literature: Dissard, Le Musée de Lyon, No. 33.

Collections: Haro; Ingres sale, May 6th-7th 1867, lot 21; Haro senior and junior sale, May 30th-31st 1892, lot 111; Baron J. Vitta; given to the Museum of Lyons in 1911.

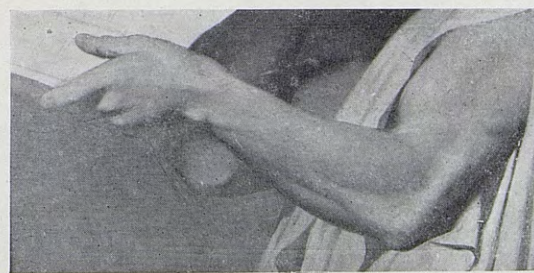


Fig. 122

Cat. No. 189

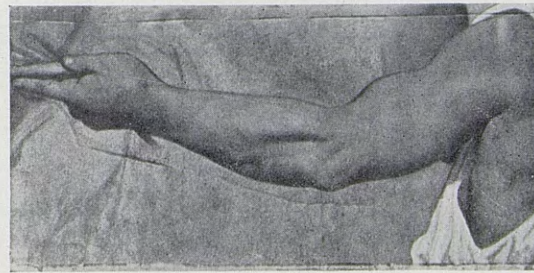


Fig. 123

Cat. No. 185

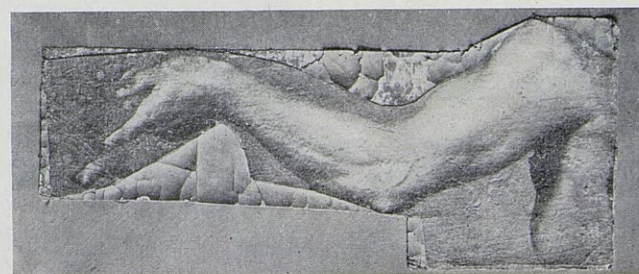


Fig. 124

Cat. No. 186

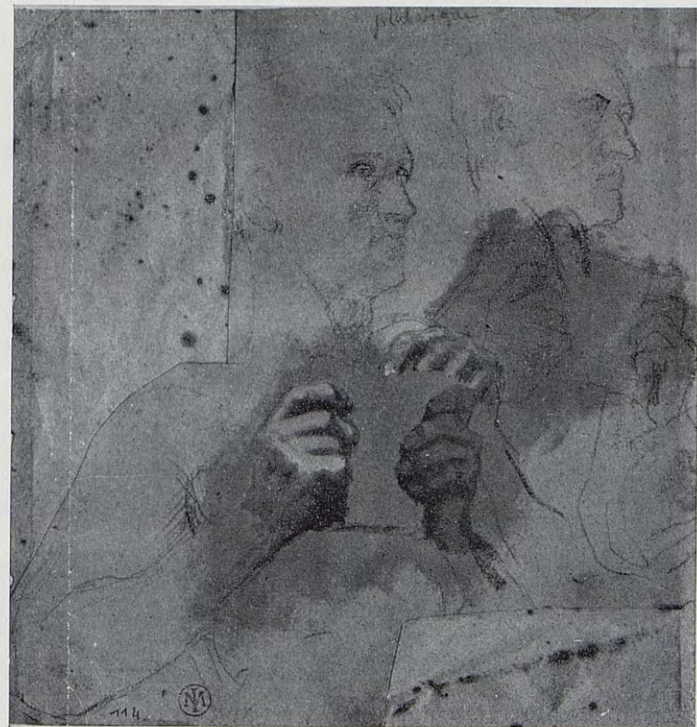


Fig. 125

Cat. No. 190

196. PROFILE OF RAPHAEL, HANDS OF RAPHAEL, RACINE AND POUSSIN. Paris, Musée du Louvre. FIG. 116

Canvas on panel, $14\frac{1}{2} \times 10\frac{5}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 49.

Catalogued: Delaborde, p. 206.

Literature: Lapauze, Ingres, p. 552, No. 22; René Huyghe, De Nouvelles oeuvres d'Ingres au Musée du Louvre, in Bulletin des Musées de France, July 1929, p. 146.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 22; Henri Lehmann sale, March 2nd 1883, lot 140; Degas sale, March 26th-27th 1918, lot 59; Henry Lapauze sale, June 21st 1929, lot 59 (bt. Musée du Louvre).

197. THE HANDS OF VIRGIL AND OTHER STUDIES OF HANDS. Paris, Musée du Louvre. FIG. 111

Canvas on panel, $13 \times 12\frac{1}{2}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 47.

Literature: Lapauze, Ingres, p. 552, No. 27.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 20; Haro senior and junior sale, May 30th-31st 1892, lot 109; Baron J. Vitta sale, June 27th-28th 1924, lot 58 (bt. in); offered by the Baron Vitta to the Musée du Louvre in 1924.

198. HEADS AND HANDS. Montpellier, Museum. FIG. 114

Canvas on panel, $8\frac{1}{4} \times 10\frac{5}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 48.

Literature: Joubin, Catalogue du Musée Fabre de Montpellier, No. 617. Collections: Haro; Ingres sale, May 6th-7th 1867, lot 27; Alfred Bruyas; bequeathed to the town of Montpellier in 1876.

199. HEAD OF AN ANCIENT PRIEST: STUDY FOR PINDAR. Paris, Private Collection. FIG. 112

Canvas on panel, 15×11 in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 36.

Catalogued: Delaborde, No. 90.

Literature: Lapauze, Ingres, p. 552, No. 23.

This study, made probably as a preparation for the 'Apotheosis of Homer', was not in fact used for the final picture. Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 29; Haro senior and junior sale, May 30th-31st 1892, lot 118; [Matsukata] sale, November 21st 1947, lot 8.

200. ULYSSES, HEAD WITH HELMET. Whereabouts unknown.

Canvas on panel, $9\frac{1}{2} \times 7\frac{1}{2}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 74.

Catalogued: Delaborde, No. 86.

Literature: Lapauze, Ingres, p. 552, No. 10.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 32; Haro senior and junior sale, May 30th-31st 1892, lot 113.

201. MME DE LAURÉAL, BORN IN 1782, COUSIN OF THE PAINTER'S FIRST WIFE, WIFE OF THE CHIEF REGISTRAR OF THE IMPERIAL COURT IN ROME, WITH HER SON. Montauban, Museum. FIG. 126

Canvas, $9\frac{3}{4} \times 12\frac{3}{8}$ in.

Inscribed: Mme Ale de Lauréal, ma cousine 1840, M. Delauréal fils. Ingres.

Literature: Momméja, La Collection Ingres, No. 17; Hugon, La Famille de Magdeleine Ingres, in Mémoires de la Société des Sciences Naturelles et Archéologiques de la Creuse, XXVIII, 1942, p. 24.

These two heads were used for the Victory and the Apelles in the 'Apotheosis of Homer'. Hence the present study is of the same date as that composition, in spite of the date inscribed on it, probably by Mme Ingres, née Chapelle.

Cf. Nos. 168, 323.

Bequeathed by Ingres to his native town.

202. THE MARTYRDOM OF ST. SYMPHORIAN. (1827.) U.S.A., Private Collection. FIG. 131

Canvas, $13\frac{3}{4} \times 11\frac{3}{4}$ in.

Signed: Ingres, 1827.

Catalogued: Delaborde, No. 17.

Literature: Journal des Arts, September 19th 1884, p. 2; Catalogue des tableaux et objets d'art de la collection E. Borthon de Dijon, No. 43.

Cf. Nos. 212, 319.

Varcollier sale, April 14th 1866, lot 60 (with wrong measurements); Basilewski collection; Baron E. de Beurnonville sales, May 21st-22nd 1883, lot 170, June 3rd 1884, lot 397; collections: E. Borthon, Dijon; d'Hotelans; Slater Kerrigan sale, New York, January 8th-10th 1942, lot 50; Baron Cassel van Doorn sale, New York, December 9-10, 1955, lot 299.



Fig. 126

Cat. No. 201



Fig. 127

Cat. No. 207

203. THE VIRGIN WITH THE BLUE VEIL. (1827.) Sao Paulo, Brazil, Museo d'Arte. PLATE 65

Canvas, oval, $30\frac{1}{4} \times 25\frac{3}{8}$ in.

Signed: Ingres P.

Lithographed by Sudre, Mlle Hébert, Belliard.

Exhib.: Ingres, 1867, No. 404.

Catalogued: Cahiers IX and X; Delaborde, No. 5.

Literature: Manuscript Catalogue of the Pastoret collection, Bibliothèque d'Art et d'Archéologie, University of Paris, p. 186; Delignières, Notice sur des tableaux... au château de Moreuil..., in Réunion des Sociétés des Beaux-Arts des Départements, 1890, pp. 494-5; Lapauze, Ingres, p. 280, Lettres inédites d'Ingres à son ami Marcotte, in Le Correspondant, September 25th 1913, pp. 1073, 1083, 1085.

This picture, also referred to as 'Half-length Madonna' or 'Virgin of the Vow', was commissioned by M. de Pastoret and was at first intended to represent the Madonna in the 'Vow of Louis XIII'. The 'Christ half-length', intended as a companion piece, was painted seven years later.

Cf. Nos. 211, 229, 234, 268, 276, 283, 284, 288, 289, 296, 325.

Collection of the Comte, later Marquis, de Pastoret; Marquise du Plessis-Bellièvre, née de Pastoret, sale, May 10th-11th 1897, lot 88; Mgr. Charvatant sale, May 22nd-23rd 1908, lot 70; anonymous sale, April 20th 1910, lot 7 (bt. M. Letellier); anonymous sale, March 20th 1944, lot 102; private collection, Paris; Wildenstein.

204. HENRI IV PLAYING WITH HIS CHILDREN. (1828.) Whereabouts unknown.

Canvas.

Signed: Ingres, 1828.

Exhib.: Exposition Universelle, 1855, No. 3359; Ingres, 1867, No. 65.

Catalogued: Cahiers IX and X; Delaborde, No. 65.

Literature: Th. Gautier, Les Beaux-Arts en Europe, 1855, I, p. 163.

This picture is a replica of the one painted for the Comte de Blacas.

Cf. Nos. 113, 114, 115.

Coutan sale, April 19th 1830, lot 61; Mainnemare sale, February 21st 1843, lot 19; collection of the Baron Alphonse de Rothschild.

205. THE SMALL BATHING WOMAN OR INTERIOR OF A HAREM. (1828.) Paris, Musée du Louvre. PLATE 77

Canvas, $13\frac{3}{4} \times 10\frac{3}{8}$ in.

Signed: Ingres, 1828.

Exhib.: Ingres, 1867, No. 27.

Catalogued: Cahiers IX and X; Delaborde, No. 73.



Fig. 128

Cat. No. 129

Literature: Paul Leprieux, Les Récentes acquisitions du département des peintures au Musée du Louvre, in Gazette des Beaux-Arts, 1909, I, pp. 249-50; Lapauze, Ingres, pp. 284, 508.

This picture is a replica, with variations, of the 'Great Bathing Woman' of 1808. Several details of the present painting have been used in the 'Turkish Bath'.

Cf. Nos. 45, 53, 165, 312.

Painted for Mme Coutan; Coutan sale, April 19th 1830, lot 60; Hauguet collection; Coutan-Hauguet sale, December 16th-17th 1889, lot 19; anonymous sale, February 26th 1908, lot 17 (bt. Musée du Louvre).

206. KING CHARLES X IN CORONATION ROBES. (1829.) Bayonne, Musée Bonnat. PLATE 67

Canvas, $50\frac{3}{4} \times 35\frac{1}{2}$ in.

Signed: J. Ingres p^{re} 1829.

Engraved by Reveil.

Exhib.: Ingres, 1867, No. 86.

Catalogued: Cahiers IX and X; Delaborde, No. 113.

Literature: Ch. Blanc, pp. 87, 233; Lapauze, Ingres, pp. 281-2; Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 821. Collections: Comte de Fresne; Bonnat.



Fig. 129

Cat. No. 101

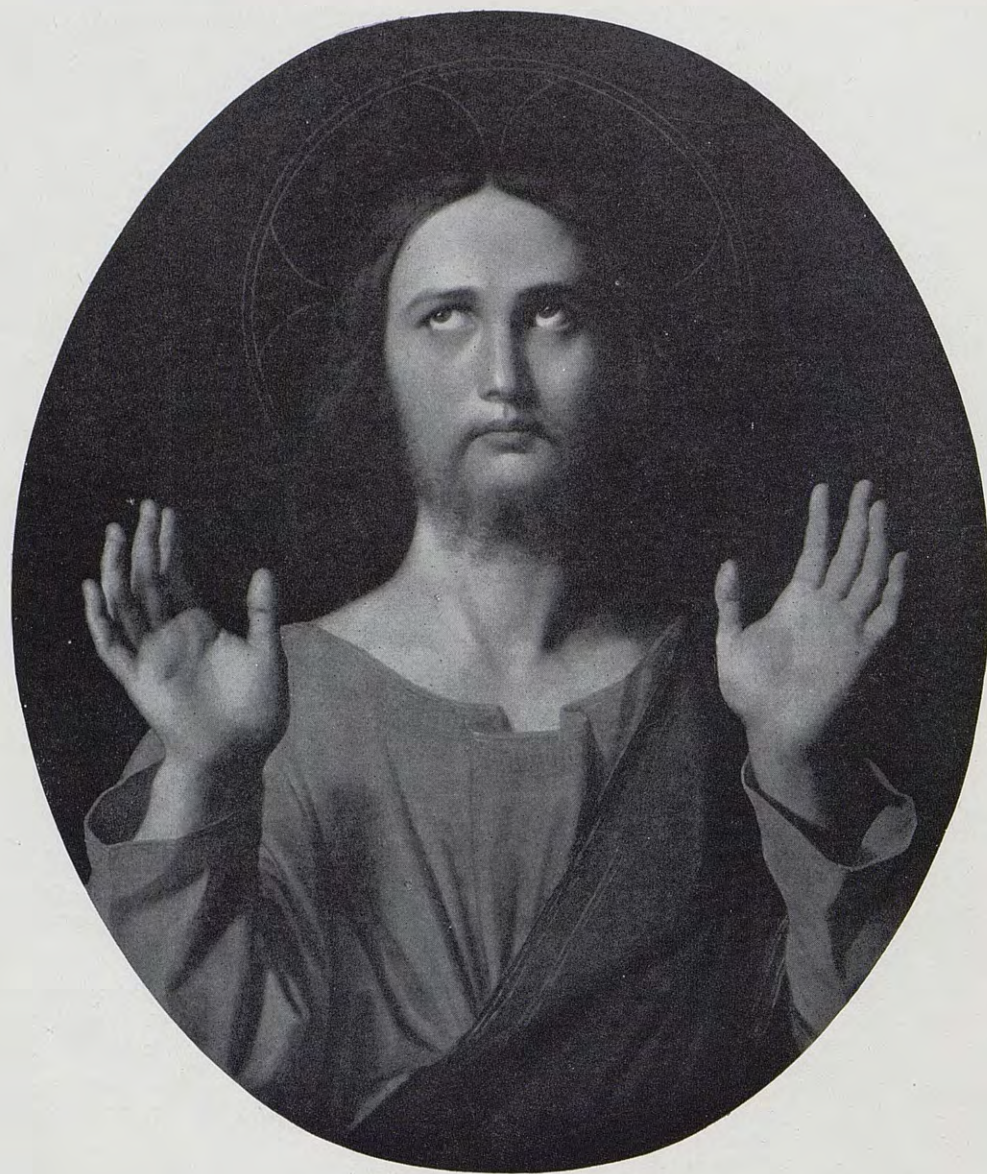


Fig. 130 Cat. No. 211

207. DON PEDRO OF TOLEDO. (1831.) Paris, Private Collection.

FIG. 127

Canvas, 15 × 11 $\frac{3}{4}$ in.

Signed: J. Ingres Pit 1831.

Exhib.: Exposition Universelle, 1855, No. 3358; Ingres, 1867, No. 66.

Catalogued: Cahiers IX and X; Delaborde, No. 68.

Literature: Ed. About, Voyage à travers l'Exposition des Beaux-Arts, 1855, p. 131; Lapauze, Ingres, p. 189.

The setting of the scene and the number of figures are different from the earlier versions of the same subject.

Cf. Nos. 101, 129, 141.

Collections: Mme Samson Davilliers; Mme Hartmann; Hartmann sale, May 6th 1909, lot 1.

208. LOUIS-FRANÇOIS BERTIN, KNOWN AS BERTIN THE ELDER, FOUNDER OF THE 'JOURNAL DES DÉBATS' (1766-1841). (1832.) Paris, Musée du Louvre.

PLATES 88, 89

Canvas, 45 $\frac{1}{2}$ × 37 $\frac{3}{8}$ in.

Signed: J. Ingres pinxit. 1832.

209. HEAD OF A BEARDED OLD MAN, LEFT PROFILE. (1832.)

Whereabouts unknown.

Canvas, 15 $\frac{3}{8}$ × 10 $\frac{3}{8}$ in.

Exhib.: Ingres, 1867, No. 433.

Catalogued: Delaborde, No. 88.

Henri Lehmann sale, March 2nd-3rd 1883, lot 141.

Engraved by Reveil, Louis-Pierre Henriquel-Dupont, Hotelin, Hurel; lithographed by Firmin-Etienne-Maurice Bouisset.

Exhib.: Salon, 1833, No. 1279; Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 47; Exposition Universelle, 1855, No. 3372; Ingres, 1867, No. 84.

Catalogued: Cahiers IX and X; Delaborde, No. 108.

Literature: L'Artiste, 1833, 1st series, p. 130, 1840, 2nd series, vol. V, p. 255; Ch. Blanc, pp. 98-9, 233; Le Portrait de Bertin l'Ainé par Ingres, in

Gazette des Beaux-Arts, 1897, I, pp. 331-2; Larroumet, Ingres et le portrait de Bertin l'Ainé, in Petits portraits et notes d'art, II, pp. 77-87;

Lapauze, Ingres, pp. 290-8; Amaury-Duval, L'Atelier d'Ingres, pp. 96-8.

Bought in 1897 from the Bapst family, the sitter's heirs.

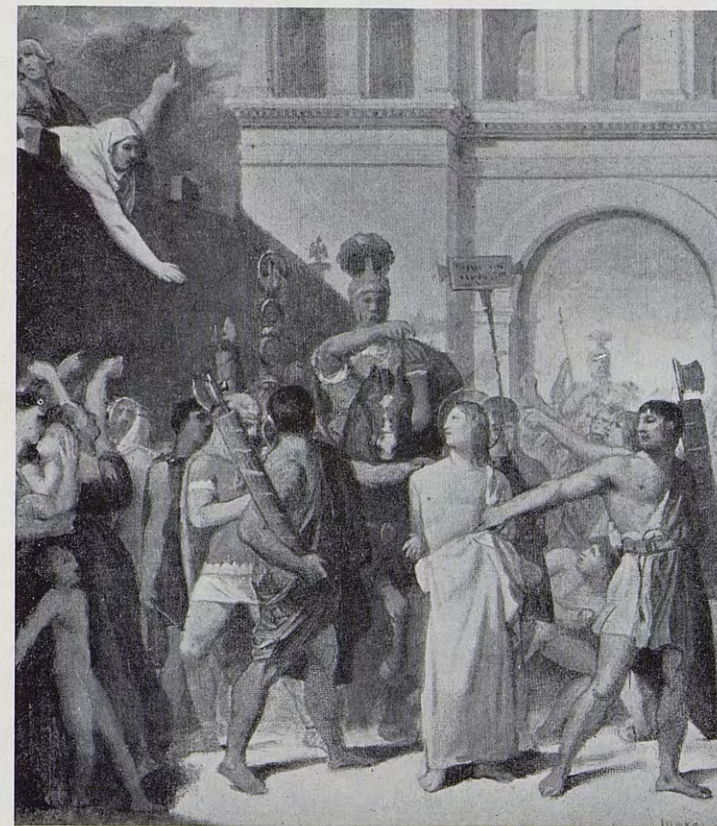


Fig. 131

Cat. No. 202 Fig. 132



Cat. No. 319



Fig. 133

Cat. No. 220

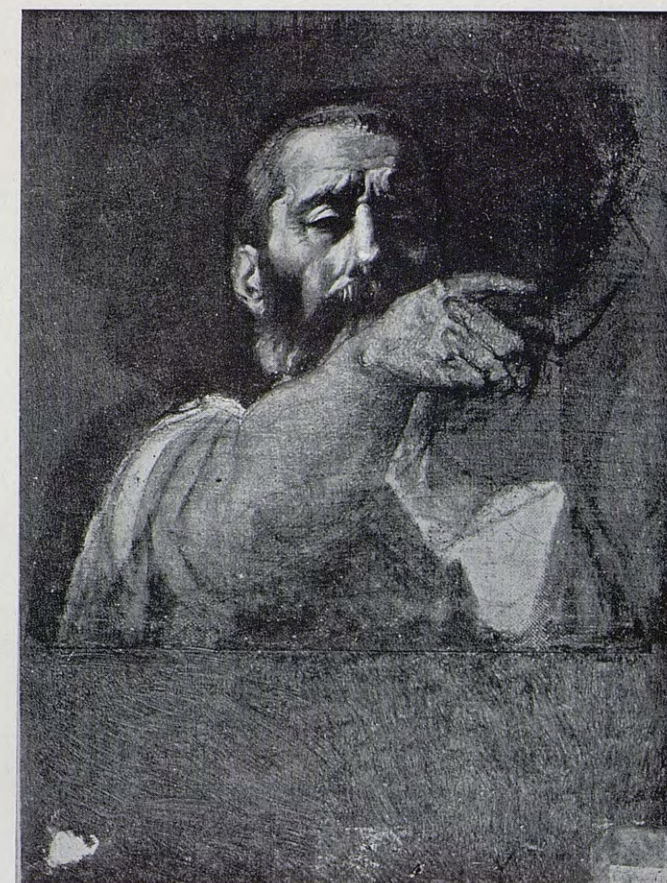


Fig. 134

Cat. No. 217



Fig. 135

Cat. No. 215



Fig. 136

Cat. No. 216



Fig. 137

Cat. No. 214

210. HEAD OF A YOUNG WOMAN. Paris, Private Collection.

FIG. 142

Canvas, 16½ × 12½ in.

Inscribed: Etude donnée par Ingres à Achille Martinet, 1833.

Collections: Achille Martinet; J.-A. Boussac; Boussac sale, March 4th 1931 (bt. Baron Cassel).

This is perhaps identical with the picture which was catalogued by Delaborde as No. 93 and that belonged to M. Paravey in 1870.

211. CHRIST, HALF-LENGTH. (1834.) Sao Paulo, Brazil, Museo d'Arte.

FIG. 130

Canvas, 31½ × 26 in.

Signed: J. Ingres, 1834.

Lithographed by Sudre.

Exhib.: Ingres, 1867, No. 403.

Catalogued: Cahiers IX and X; Delaborde, No. 4.

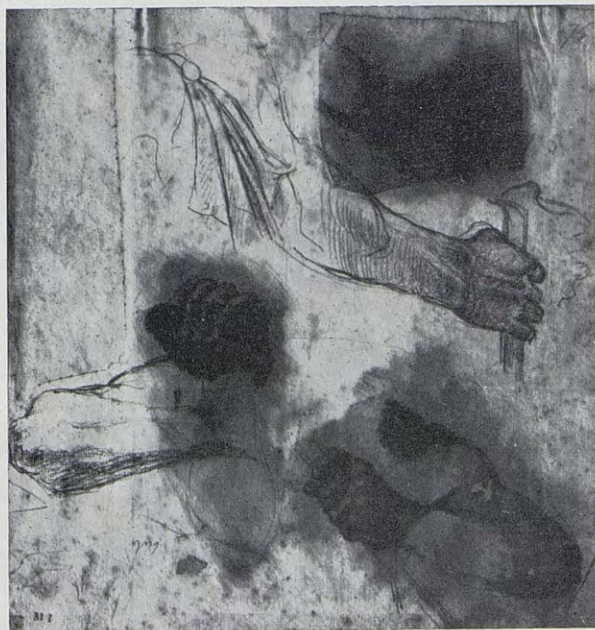


Fig. 138

Cat. No. 222

Literature: Delignières, Notice sur des tableaux... au château de Moreuil... in Réunion des Sociétés des Beaux-Arts des Départements, 1890, pp. 494-5; Lapauze, Ingres, p. 280.

This picture was painted as a companion piece to the 'Virgin with the Blue Veil'.

Cf. No. 203.

Painted for the Marquis de Pastoret; Marquise du Plessis-Bellièvre, née de Pastoret, sale, May 10th-11th 1897, lot 87; M. de Catalan collection; Wildenstein.

212. THE MARTYRDOM OF ST. SYMPHORIEN. (1834.) Autun, Cathedral.

PLATE 75

Canvas, 160½ × 133½ in.

Signed: J.-A. Ingres, 1834.

Engraved by Reveil, Piaud, André Michel, Alphonse François; lithographed by F. Trichot-Garneri.

Exhib.: Salon, 1834, No. 998; Exposition Universelle, 1855, No. 3338; Exposition au profit de la caisse de secours des peintres, statuaires, architectes, 1860, No. 52; Ingres, 1867, No. 10.

Catalogued: Cahiers IX and X; Delaborde, No. 16.

Literature: Abbé Devoucoux and Maron, Notice sur le tableau du Martyre de Saint Symphorien, in Mémoire publié par la Société Eduenne, 1856; de Montrond, Ingres, pp. 64-71; Momméja, pp. 87-91; Boyer d'Agen, pp. 216, 221-2, 232-7; Lapauze, Ingres, pp. 79, 289-90, 304-10, 314, 318, 452, 475; Amaury-Duval, L'Atelier d'Ingres, pp. 101-2.

Cf. Nos. 202, 319.

Commissioned in December 1824 by M. Corbière, Minister of the Interior, at the request of Mgr. de Vichy, Bishop of Autun, for the decoration of the Cathedral; placed in the Cathedral before July 5, 1834.

ELEVEN STUDIES FOR 'THE MARTYRDOM OF ST. SYMPHORIEN':

213. THE MARTYR, HIS MOTHER, THE CENTURION ON HORSEBACK, AND OTHER FIGURES. Cambridge (Mass.), Fogg Art Museum.

PLATE 74

Canvas, 24½ × 19½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 12.

Catalogued: Delaborde, p. 184.

Literature: Lapauze, Ingres, p. 552, No. 16.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th



Fig. 139

Cat. No. 221

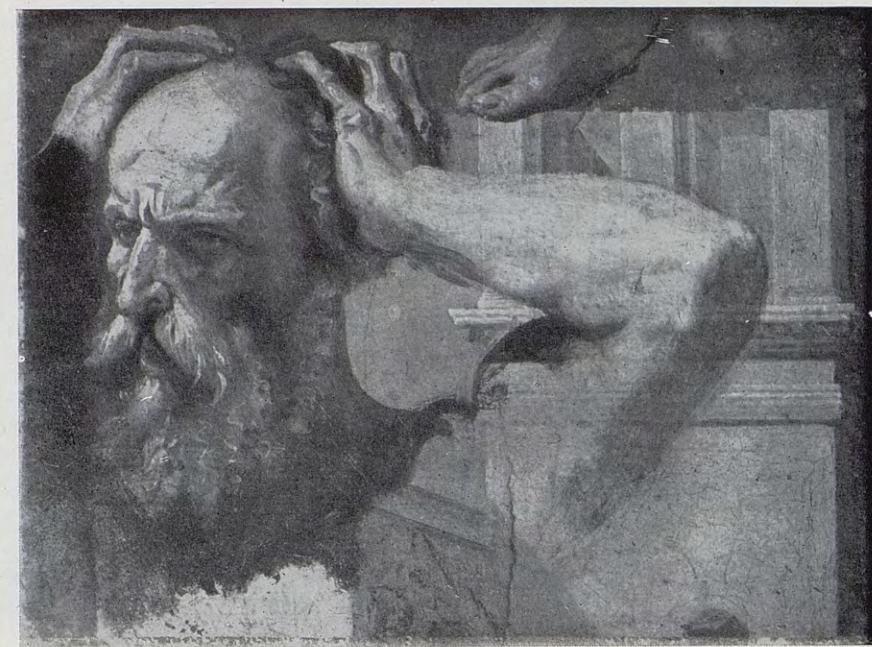


Fig. 140

Cat. No. 219

1867, lot 7; Eugène Lecomte sale, June 11th-13th 1906, lot 49 (bt. Comtesse René de Béarn); Grenville Lindall Winthrop collection; bequeathed to the Fogg Art Museum in 1943.

214. THE LICITOR ON THE RIGHT, A MAN PICKING UP A STONE, AND THE CENTURION ON HORSEBACK. Cambridge (Mass.), Fogg Art Museum.

FIG. 137

Canvas on panel, 24½ × 19½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 13.

Catalogued: Delaborde, pp. 184-5.

Literature: Lapauze, Ingres, p. 552, No. 17.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 8; Haro senior and junior sale, May 30th-31st 1892, lot 100; Baron J. Vitta sale, March 15th 1935, lot 5; Grenville Lindall Winthrop collection; bequeathed to the Fogg Art Museum in 1943.

215. THE LICITOR IN THE FOREGROUND AND OTHER STUDIES. Montauban, Museum.

FIG. 135

Canvas on panel, 23½ × 19½ in.

Signed: Ingres à Monsieur Henry Delaborde.

Lithographed by Charles Bague (the lictor only).

Exhib.: Ingres, 1867, No. 11.

Catalogued: Delaborde, p. 184.

Collections: Vicomte Henry Delaborde; Jean Gruyer; bequeathed to the Museum of Montauban in 1949.

216. NUDE, STUDY FOR THE LICITOR ON THE RIGHT. Whereabouts unknown.

FIG. 136

Canvas, 19½ × 10½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 14.

Literature: Lapauze, Ingres, p. 552, No. 15.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 9; Haro senior and junior sale, May 30th-31st 1892, lot 101; Degas sale, March 26th-27th 1918, lot 63.

217. THE CENTURION ON HORSEBACK, HALF-LENGTH. Montauban, Museum.

FIG. 134

Canvas, 9½ × 7½ in.

Literature: Momméja, La Collection Ingres, No. 18.

Bequeathed by Ingres to his native town.

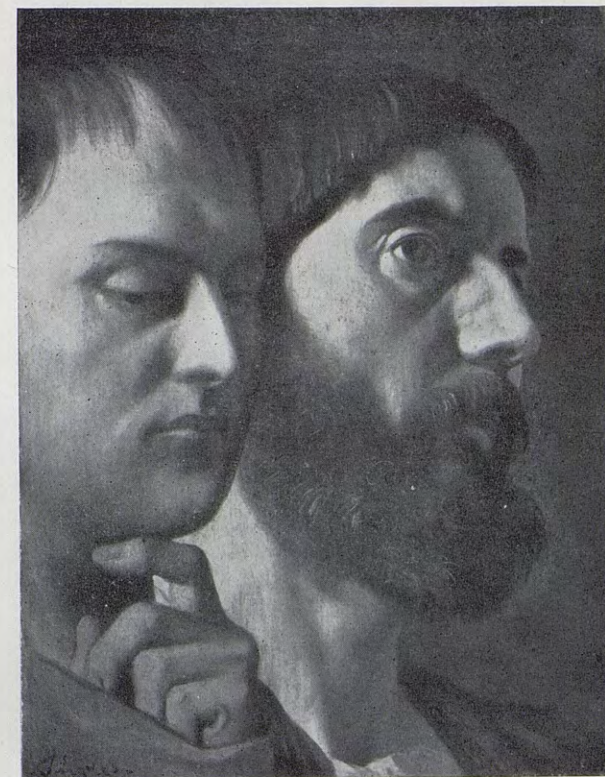


Fig. 141

Cat. No. 223

219. THE HEAD, THE LEFT ARM AND THE RIGHT HAND OF THE BEARDED MAN, AND STUDY OF A FOOT. Bayonne, Musée Bonnat.

FIG. 140

Canvas, $5\frac{7}{8} \times 7\frac{1}{2}$ in.

Literature: Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 815.

Marcotte Genlis sale, February 16th-18th, 1868, lot 21; anonymous sale, March 21st 1870, lot 25; Otto Mundler sale, November 27th 1871, lot 11; Bonnat collection.

This may be identical with lot 17 in the Philippe Burty sale, March 2nd-3rd 1891.

220. MOTHER EMBRACING HER CHILD. Bayonne, Musée Bonnat.

FIG. 133

Canvas on panel, $7\frac{7}{8} \times 7\frac{1}{8}$ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 15.

Literature: Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 816; Lapauze, Ingres, p. 552, No. 30.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 6; Haro senior and junior sale, May 30th-31st 1892, lot 117; Bonnat collection.

221. HEAD, ARMS AND HANDS OF A CHILD EMBRACING A COLUMN. Montauban, Museum.

FIG. 139

Oils and black crayon on paper, $5\frac{1}{2} \times 4$ in.

Literature: Momméja, La Collection Ingres, No. 1104.

Bequeathed by Ingres to his native town.

222. TWO RIGHT HANDS HOLDING A STAFF, AND A CLENCHED FIST. Montauban, Museum.

FIG. 138

Black crayon and oils on paper, $5\frac{1}{8} \times 4\frac{3}{8}$ in.

Signed: Ing.

Literature: Momméja, La Collection Ingres, No. 1016.

Bequeathed by Ingres to his native town.

223. TWO HEADS OF MEN, ASSUMED TO BE STUDIES FOR THE MARTYRDOM OF ST. SYMPHORIEN. New York, Messrs. Wildenstein.

FIG. 141

Canvas on panel, $11\frac{3}{8} \times 9$ in.

Perhaps study for 'Jesus among the Doctors' (No. 302).

Collection of Marquis de Rochambeau.

Sale (Marquis de Rochambeau), December 10th 1951, lot 19.



Fig. 142

Cat. No. 210

224. ANTIOCHUS AND STRATONICE. (1834). Private Collection.

FIG. 181

Canvas, $18\frac{7}{8} \times 25\frac{1}{2}$ in.

Catalogued: Delaborde, No. 45.

Literature: Lapauze, Ingres, pp. 354-7.

According to the catalogue of the Ingres sale, this study was painted in 1834 as a sketch for the picture at Chantilly.

Cf. Nos. 164, 232, 295, 322.

Ingres sale, May 6th-7th 1867, lot 6; collections: Mme Ingres; Louis Bazille, Montpellier; Pierre Leenhardt sale, May 4th 1922, lot 29; Alphonse Kann; anonymous sale, May 12th 1950, lot 30; anonymous sale, March 9th-10th, 1956, No. 50.

225. THE COMTE LOUIS-MATHIEU MOLÉ, PRIME MINISTER UNDER LOUIS-PHILIPPE (1781-1855). (1834.) Private Collection.

PLATES 79, 80, 81

Canvas, $57\frac{7}{8} \times 44\frac{7}{8}$ in.

Signed: J. Ingres Pinxit. 1834.

Engraved by Reveil, Calamatta; lithographed, half-length, by Belliard.

Exhib.: Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 49; Exposition Universelle, 1855, No. 3370; Ingres, 1867, No. 100.

Catalogued: Cahiers IX and X; Delaborde, No. 142.

Literature: Lapauze, Ingres, pp. 318, 320-1, 386.

Collections: Molé family; Clotilde de la Ferté-Meun, Duchesse de Noailles; Marquis de la Ferté; Duc d'Ayen; Duchesse de Noailles; Duc de Noailles; Marquis de Noailles.

226. ODALISQUE, GRISAILLE. New York, Metropolitan Museum of Art.

FIG. 56

Canvas, $32\frac{3}{8} \times 42\frac{3}{8}$ in.

Catalogued: Cahier X; Delaborde, p. 236.

Literature: Louise Burroughs, L'Odalisque en grisaille, in Bulletin of the Metropolitan Museum of Art, New York, XXXIII, 1938, pp. 222-5.

In his notes, Ingres mentions a small odalisque in grisaille painted between 1824 and 1834. Delaborde refers this to the present picture, though it can hardly be described as small.

Cf. Nos. 54-8, 93-5, 228, 237, 312, 317, 318.

Ingres sale, April 27th 1867, No. 7; collections: Mme Ingres; Mme Albert Ramel; M. Emmanuel Riant; acquired by the Metropolitan Museum with the Rogers bequest.

227. ROGER AND ANGELICA. London, National Gallery.

FIG. 75

Canvas, oval, $18\frac{1}{2} \times 15\frac{3}{8}$ in.

Signed: Ingres pth.

Engraved by Reveil; lithographed by Sudre.

Exhib.: Ingres, 1867, No. 412.

Catalogued: Cahier X; Delaborde, p. 208.

Literature: Martin Davies, National Gallery Catalogues, French School, 1946, No. 3292, p. 56.

Cf. Nos. 124-7, 233, 287.

Collection of the Comte Henri de Mortemart; Frédéric Reiset sale, April 16th 1894, lot 18; Degas sale, March 26th-27th 1918, lot 56 (bt. Tate Gallery); transferred to the National Gallery.

228. ODALISQUE WITH SLAVE. (1839.) Cambridge (Mass.), Fogg Art Museum.

FIG. 149

Canvas, $28\frac{3}{8} \times 39\frac{3}{8}$ in.

Signed: J. Ingres, Rom. 1839.

Engraved by Reveil.

Exhib.: Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 46; Exposition Universelle, 1855, No. 3331; Ingres, 1867, No. 423.

Catalogued: Cahiers IX and X; Delaborde, No. 78.

Literature: [Jules Varnier], De la nouvelle Odalisque envoyée de Rome par M. Ingres, in L'Artiste, 2nd series, vol. VI, 1840, pp. 343-5; Charles Yriarte, Introduction au catalogue de la vente L. Marcotte de Quivières, April 24th 1875, p. IV; Thoré Burger, Les Salons, vol. I, 1893, pp. 250-1; Lapauze, Ingres, pp. 335-6; 344, 350-2, Les Dessins d'Ingres, pp. 121-2, Lettres inédites d'Ingres à son ami Marcotte, in Le Correspondant, October 10th 1913, pp. 90, 92-3, 102, 104-5.

Cf. Nos. 54-8, 93-5, 226, 237, 265, 312, 317, 318.

Collections: Marcotte d'Argenteuil; Ingres sale, April 27th 1867, lot 17 (bt. back by Marcotte); L. Marcotte de Quivières sale, April 24th 1875, lot 11; Gustave Pereire; Wildenstein; Carroll Tyson, Philadelphia; Grenville Lindall Winthrop; bequeathed to the Fogg Art Museum in 1943.



Fig. 143

Cat. No. 150



Fig. 144

Cat. No. 229



Fig. 145

Cat. No. 116

229. THE VIRGIN WITH THE SLEEPING INFANT JESUS. Private Collection.

FIG. 144

Canvas, arched at the top, $46\frac{7}{8} \times 33\frac{7}{8}$ in.

Exhib.: Ingres, 1867, No. 1.

Catalogued: Delaborde, No. 10.

Literature: Momméja, La Collection Ingres, p. 80; Lapauze, Les Dessins d'Ingres, p. 148; Louis Flandrin, Paul et Raymond Balze, in Gazette des Beaux-Arts, 1911, II, p. 154.

Lapauze is wrong in dating this picture from 1827, as he confuses it with the 'Virgin with the Blue Veil'. The date 1839, proposed by Momméja, is more probable. We saw this picture many years ago; it was then in a very poor state of preservation. Its owners have since cut it in two pieces, of which one, the Virgin alone, measures $28\frac{3}{8} \times 23\frac{1}{4}$ in., and the other, the sleeping Christ Child, $12\frac{1}{4} \times 33\frac{1}{8}$ in.

Cf. Nos. 203, 234, 268, 276, 283, 284, 288, 289, 296, 325.

Raymond Balze collection; Baron J. Vitta sale, June 27th-28th 1924, lot 56 (bt. M. Gradt).

STUDY FOR THE VIRGIN WITH THE SLEEPING INFANT JESUS:

230. THE INFANT JESUS. Destroyed.

FIG. 146

Exhib.: Ingres, 1867, No. 2.

Catalogued: Delaborde, p. 181.

Literature: G. Duplessis, Le Cabinet de M. Gatteaux, in Gazette des Beaux-Arts, 1870-71, p. 352.

Gatteaux collection.

This picture was destroyed during the fire of the Hôtel Gatteaux, in 1871.



Fig. 146

Cat. No. 230

231. RAPHAEL AND THE FORNARINA. (1840.) Columbus (Ohio), Museum.

FIG. 46

Canvas, $13\frac{3}{8} \times 10\frac{3}{8}$ in.

Signed: Ingres à son ami Duban, 1840.

Engraved by Reveil.

Exhib.: Ingres, 1867, No. 63.

Catalogued: Cahier X; Delaborde, No. 54.

Literature: Lapauze, Ingres, pp. 148, 344.

Cf. Nos. 86, 88, 89, 297.

Collections: the architect Duban; Colonel and Mrs. Joseph J. Kerrigan, New York; Mrs. Esther Slater Kerrigan sale, New York, December 10th-11th 1947, lot 72; Frederick Schumacher (bequeathed to the Columbus Museum).

232. ANTIOCHUS AND STRATONICE, OR THE ILLNESS OF ANTIOCHUS. (1840.) Chantilly, Musée Condé.

PLATE 82

Canvas, $22\frac{1}{2} \times 38\frac{3}{8}$ in.

Signed: J. Ingres F^{ait} Rome, 1840.

Engraved by Reveil, Leopold Flameng (1869), Victor-Florence Pollet; lithographed by Raymond Balze (Stratonice only).

Exhib.: Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 44; Ingres, 1867, No. 56.

Catalogued: Cahiers IX and X; Delaborde, No. 42.

Literature: Jules Varnier, J. A. D. Ingres, La Stratonice, in L'Artiste, 1840, pp. 86, 133-5, 151-3; Delaborde, pp. 59, 99, 104, note 1, 174-5, 215-20; Lettres d'Ingres à Dumont, in Revue Bleue, 1908, II, pp. 38-69; Gruyer, Notices des peintures du Musée Condé, No. 432; Louis Flandrin, Paul et Raymond Balze, in Gazette des Beaux-Arts, 1911, II, p. 144; Boyer d'Agen, pp. 27, 53, 72, 253, 261, 286, 291-9; Lapauze, Ingres, pp. 78-9, 86, 91, 216, 335-6, 344, 350, 353-60, 365, 366, 370, 386, 489; Lettres inédites d'Ingres à son ami Marcotte, in Le Correspondant, September 25th 1913, p. 1072, and October 10th 1913, pp. 90, 93; Henri Lemonnier. A propos de la Stratonice d'Ingres, in Revue de l'Art, 1914, I, pp. 81-90; Fortunat Strowski, Ingres et le tableau de Stratonice, in Renaissance de l'Art français, 1921, pp. 206-15.

The setting was designed by Victor Baltard and painted by Paul and Raymond Balze, as was the rest of the scenery. According to M. Ternois, Ingres remunerated Paul Balze for his work. Mme Ingres posed for the doctor, Hippolyte Flandrin for the arm of Antiochus, and Ingres himself for Seleucus.

Cf. Nos. 164, 224, 295, 322.

Commissioned in 1834 by the Duc d'Orléans as a companion piece to the 'Death of the Duc de Guise' by Paul Delaroche; begun on October 16, 1836, finished and packed in August 1840; Duchesse d'Orléans sale, January 18th-20th 1853, lot 31; Prince Demidoff sale, January 13th-16th 1863, lot 4; collections: d'Orléans family; Duc d'Aumale.

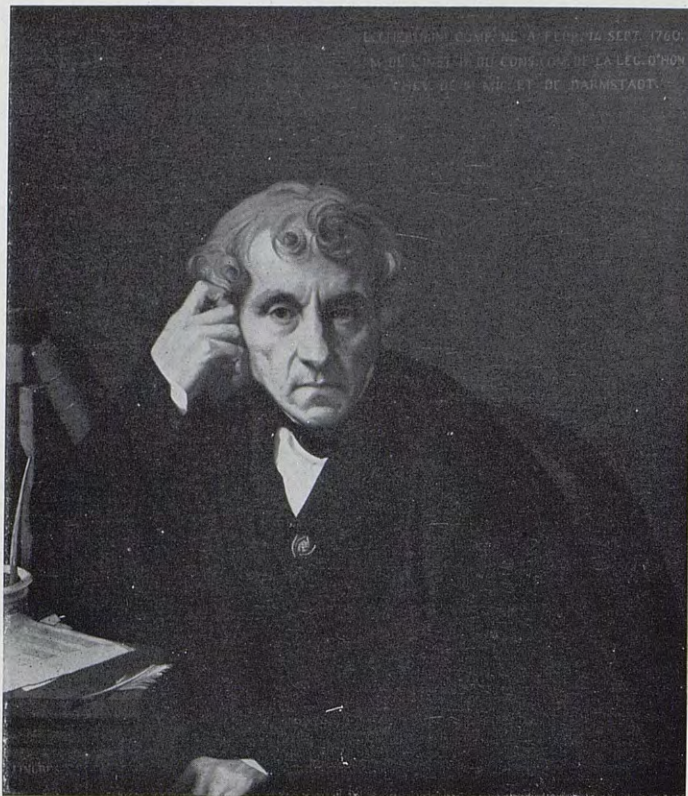


Fig. 147

Cat. No. 235

233. ROGER AND ANGELICA. (1841.) Montauban, Museum. FIG. 74
Canvas, oval, 21½ × 18½ in.
Signed: Ingres, 1841.
Engraved by Gabriel Quidor; lithographed by Sudre.
Exhib.: Montauban, 1862, No. 541.
Catalogued: Delaborde, p. 208.
Literature: Momméja, La Collection Ingres, No. 22; Lapauze, Ingres, p. 198.
Cf. Nos. 124-7, 227, 287.
Scitiaux sale, Montauban, 1845 (bt. the town of Montauban).

234. THE VIRGIN WITH THE HOST. (1841.) Moscow, Pushkin Museum of Plastic Arts. FIG. 179
Canvas, 45½ × 33½ in.
Signed: A. J. Ingres pinx Rome 1841.
Engraved by Reveil.
Exhib.: Académie des Beaux-Arts, St. Petersburg, 1842.
Catalogued: Cahiers IX and X, Delaborde, No. 11.
Literature: Jules Varnier, De la Madone exécutée pour le Grand Duc, héritier de toutes les Russies, par M. Ingres, in L'Artiste, 1841, pp. 1-2; Ch. Lenormant, La Vierge adorant l'Eucharistie, tableau de M. Ingres, *ibid.*, pp. 194-8; Boyer d'Agen, p. 285; Lapauze, Ingres, p. 344.
This picture, in which the Virgin is surrounded by St. Alexander and St. Nicholas, the patrons of the future Alexander II and of his father, was the first 'Virgin with the Host' painted by Ingres.
Cf. Nos. 203, 229, 268, 276, 283, 284, 288, 289, 296, 325.
Commissioned by the Czarevitch, later Alexander II; collection of the Russian Emperor; Academy of Fine Arts, St. Petersburg; Hermitage, Leningrad; transferred to Moscow in 1939.

235. SALVADOR CHERUBINI, A COMPOSER (1760-1842). (1841.) Cincinnati (Ohio), Cincinnati Museum. FIG. 147
Canvas, 32½ × 28 in.
Signed: J. Ingres pinx. 1841.
Catalogued: Cahier X.
Literature: Ch. Blanc, p. 130; Lapauze, Ingres, p. 370; Walter H. Siple, Two portraits by Ingres, in Bulletin of the Cincinnati Art Museum, April 1930, pp. 35, 39-41.

According to Ch. Blanc, only the head was by Ingres, while the body and hands, painted after those of Charles Gounod, would have been painted, under the master's direction, by Henri Lehmann.
Cf. No. 236.
Collections: Mme Cherubini; Havemeyer; Mary M. Emery; Mrs. Thomas J. Emery; bequeathed to the Cincinnati Museum.

236. SALVADOR CHERUBINI AND THE MUSE OF LYRIC POETRY. (1842.) Paris, Musée du Louvre. PLATE 102
Canvas, 41½ × 37 in.
Signed: J. Ingres pinx. Paris 1842.
Engraved by Reveil, L.-H. Brévière, Gustave Bertinot; lithographed by Léveillé, Sudre.
Exhib.: Exposition Universelle, 1855, No. 3363; Ingres, 1867, No. 87.
Catalogued: Cahiers IX and X; Delaborde, No. 114.
Literature: L'Artiste, 1841, p. 246; Jules Varnier, Le Portrait de Cherubini par M. Ingres, in L'Artiste, 1842, pp. 134-5; Ch. Blanc, pp. 111-13, 129-31, 233; Jules Guiffrey, Lettre sur la Vierge à l'Hostie et le portrait de Cherubini par Ingres, in Nouvelles Archives de l'Art français, 1880-1, pp. 354, 356-8; Boyer d'Agen, pp. 307, 324, 353; Lapauze, Ingres, pp. 344, 368-70, 380. Begun about 1834, in Paris, on a smaller canvas on which Ingres painted only the head of Cherubini. During his stay in Rome, he had the canvas enlarged and then painted the picture as we have it to-day.
Cf. No. 235.
Purchased by King Louis-Philippe, June 18th 1842, on the death of Cherubini; in the Musée du Luxembourg until 1874.



Fig. 148 Cat. No. 238



Fig. 149

Cat. No. 228

237. THE ODALISQUE WITH THE SLAVE. (1842.) Baltimore, Walters Art Gallery. PLATE 83
Canvas, 28 × 39½ in.
Signed: Ingres, 1842.
Catalogued: Cahier X.
Literature: Thoré Burger, Salons, ed. 1893, vol. I, p. 251; Boyer d'Agen, pp. 298-300, 349; Lapauze, Ingres, p. 352; Handbook of the Collection, Walters Art Gallery, p. 159.
Paul Flandrin may have collaborated in the execution of the landscape in the background of this replica of the 'Odalisque with the Slave' painted for M. Marcotte.
Cf. Nos. 54-8, 93-5, 226, 228, 312, 317, 318.
Painted for King Wilhelm I of Wurtemberg; collections: Delessert; Baron Gustave de Rothschild; Sir Philip Sassoon; Wildenstein; Henry Walters, Baltimore; bequeathed to the Walters Art Gallery, Baltimore.

238. THE COMTESSE D'HAUSSONVILLE, NÉE LOUISE DE BROGLIE, MARRIED IN 1836 TO JOSEPH-OTHENIN-BERNARD DE CLÉRON. (1818-82.) Paris, Private Collection. FIG. 148
Canvas, oval, 31½ × 24½ in.
Catalogued: Cahier IX.
Literature: Louis Flandrin, . . . Paul et Raymond Balze, in Gazette des Beaux-Arts, 1911, II, p. 154; Lapauze, Ingres, p. 382; Andrew Carnduff Ritchie, The Evolution of Ingres' Portrait of the Comtesse d'Haussonville, in The Art Bulletin, September 1940, pp. 120-1.
This sketch, in which the sitter's head leans in the other direction, was painted three years before the final portrait was completed.
Cf. No. 248.

Raymond Balze collection; sold by him to the Comte d'Haussonville, when he painted a copy of the final version.

239. DUC FERDINAND-PHILIPPE D'ORLÉANS, ELDER SON OF KING LOUIS-PHILIPPE. (1810-42.) (1842.) Mgr. le Comte de Paris. PLATE 90
Canvas, 61 × 47½ in.
Signed: J. Ingres Pxit Paris 1842.
Engraved by Reveil, Calamatta.
Catalogued: Cahiers IX and X; Delaborde, No. 149.
Literature: Ch. Lenormant, Portraits de Cherubini et de Mgr. le Duc d'Orléans, in L'Artiste, 1842, pp. 312-5; Ch. Blanc, pp. 134-5, 233; Boyer d'Agen, pp. 300, 302-3, 307, 360; Lapauze, Ingres, pp. 370-6.
Ingres began this portrait in November 1841 and completed it in April 1842. Although Ingres' notebooks mention only two, there exist a fair number of replicas and copies of this picture. The Museums of Limoges and of Nancy each have one copy.
Cf. Nos. 240-5.
Collection of the d'Orléans family.

240. THE DUC D'ORLÉANS. (1842.) Lyons, Museum. FIG. 152
Canvas, oval, 25½ × 19½ in.
Signed: Ingres Pxit, Paris 1842.
Cf. Nos. 239, 241-5.
Joseph Gillet collection; bequeathed to the Museum of Lyons, in 1923.

241. THE DUC D'ORLÉANS. London, Tate Gallery.

FIG. 153

Canvas, $21\frac{1}{4} \times 17\frac{3}{4}$ in.

Signed: Ingres.

Literature: Th. Bodkin, *Hugh Lane and His Pictures*, pl. XXXIII; Catalogue of the Tate Gallery, London, 1934, No. 3252.

Cf. Nos. 239-40, 242-5.

Sir Hugh Lane collection; bequeathed to the Tate Gallery, in 1917.

242. THE DUC D'ORLÉANS. (1843.) Versailles, Museum.

FIG. 154

Canvas, $61\frac{3}{8} \times 47\frac{1}{4}$ in.

Signed: J. Ingres, 1843.

Catalogued: Cahiers IX and X.

Literature: Boyer d'Agen, p. 358; Lapauze, Ingres, p. 376.

This picture was originally oval and represented the sitter half-length. It was enlarged later, probably by a pupil of Ingres. The fact that the signature is on the enlarged part of the picture proves that Ingres directed or, at least, supervised the transformation.

Cf. Nos. 239-41, 243-5.

Commissioned perhaps for the Ministry of the Interior; bought by Louis-Philippe, for Versailles, in 1844.



Fig. 150

Cat. No. 245



Fig. 151

Cat. No. 244

243. THE DUC D'ORLÉANS. (1843.) Perpignan, Museum.

FIG. 155

Canvas, $60\frac{3}{8} \times 46\frac{3}{8}$ in.

Signed: J. Ingres, 1843.

Literature: Lapauze, Ingres, p. 376.

Cf. Nos. 239-42; 244-5.

244. THE DUC D'ORLÉANS. (1844.) Hartford (Conn.), Wadsworth Athenaeum.

FIG. 151

Canvas, $28\frac{3}{8} \times 15\frac{3}{8}$ in.

Signed: Ingres, 1844.

Catalogued: Cahier X.

Literature: Boyer d'Agen, p. 358.

Cf. Nos. 239-43, 245.

Paid for by Queen Marie-Amélie, who gave it to Jacques-Charles Guérard (1794-1864), preceptor of the Duc d'Orléans and of the Prince de Joinville.

Collections: Guérard; Wildenstein.

245. THE DUC D'ORLÉANS. (1844.) Versailles, Museum.

FIG. 150

Canvas, $85\frac{3}{8} \times 51\frac{3}{8}$ in.Signed: J. Ingres p^{int}, 1844.

Literature: Lapauze, Ingres, p. 376.

Cf. Nos. 239-44.

Replica commissioned by King Louis-Philippe, paid 10,000 frcs.

246. EDMOND-LUDOVIC-AUGUSTE CAVÉ, AUTHOR OF VAUDEVILLE AND DIRECTEUR DES BEAUX ARTS UNTIL 1848. (1794-1852.) (1844.) New York, Metropolitan Museum of Art.

PLATE 95

Canvas, $15\frac{3}{8} \times 12\frac{3}{8}$ in.

Signed: Ingres à Mme Cavé. 1844.

Literature: Lapauze, Ingres, p. 386.

Collections: Albert Cavé; Gaston Leroy sale, May 19th-20th 1926, lot 53; Wildenstein; Mrs. Grace R. Rogers; bequeathed to the Metropolitan Museum in 1943.



Fig. 152 Cat. No. 240

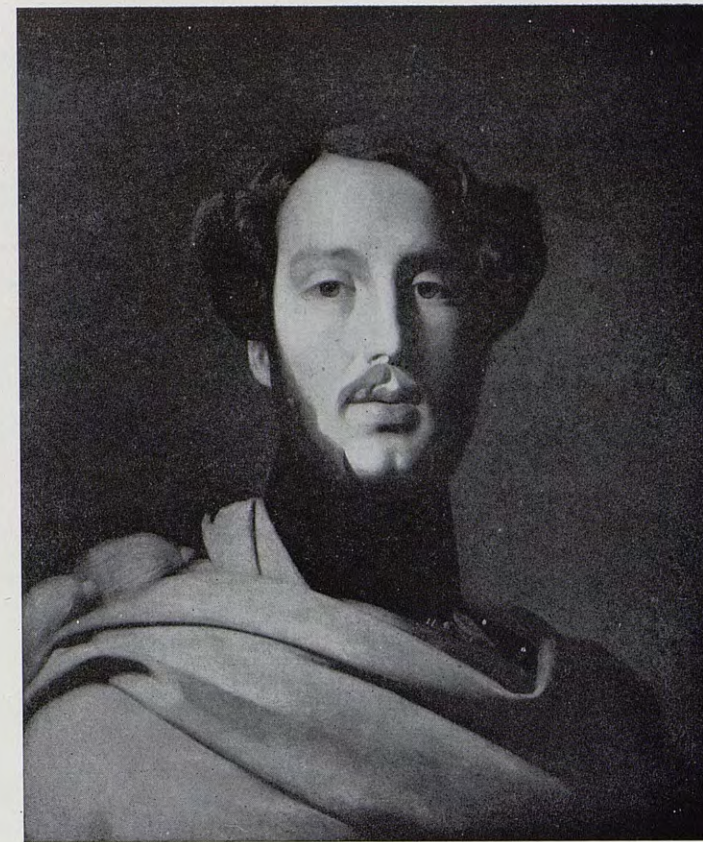


Fig. 153

Cat. No. 241



Fig. 154

Cat. No. 242



Fig. 155

Cat. No. 243

247. MME E.-L.-A. CAVÉ, NÉE MARIE-ÉLISABETH BLAVOT, PREVIOUSLY MARRIED TO THE PAINTER CLÉMENT BOULANGER; BORN IN 1815. New York, Metropolitan Museum of Art. PLATE 94

Canvas, 16½ × 11½ in.

Signed: Ingres à Mme Cavé.

Literature: Lapauze, Ingres, p. 386; Joubin, Deux amies de Delacroix, in Revue de l'Art Ancien et Moderne, LVII, 1930, p. 58.

Collections: Albert Cavé; Gaston Leroy sale, May 19th-20th 1926; lot 53; C. Chauncey Stillman sale, February 3rd 1927, New York, lot 10; Wildenstein; Mrs. Grace R. Rogers; bequeathed to the Metropolitan Museum in 1943.

248. THE COMTESSE D'HAUSSONVILLE. (1845.) New York, Frick Museum. PLATES 91, 92

Canvas, 53½ × 36½ in.

Signed: Ingres, 1845.

Engraved by Reveil.

Exhib.: Galerie des Beaux-Arts, boulevard Bonne-Nouvelle, 1846, No. 52; Exposition Universelle, 1855, No. 3365; Ingres, 1867, No. 93.

Catalogued: Cahiers IX and X; Delaborde, No. 126.

Literature: Boyer d'Agen, pp. 349, 360, 370; Lapauze, Ingres, pp. 380-2, 388; Andrew Carnuff Ritchie, The Evolution of Ingres' Portrait of the Comtesse d'Haussonville, in the Art Bulletin, September 1940, pp. 119-26.

Cf. No. 238.

Collections: Comte d'Haussonville, Château de Coppet; Wildenstein.

249. PAOLO AND FRANCESCA. Bayonne, Musée Bonnat. FIG. 72

Canvas, 9 × 6½ in.

Signed: Ingres P. Ro.

Engraved by Reveil.

Catalogued: Cahiers IX and X; Delaborde, pp. 224-5.

Literature: Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 818.

Cf. Nos. 100, 121-3, 282.

Collections: Mme Ingres; Bonnat.

250. MME REISET, WIFE OF MARIE-FRÉDÉRIC REISET WHO WAS KEEPER OF THE MUSÉE DU LOUVRE AND LATER DIRECTOR OF THE MUSÉES NATIONAUX. (1846.) Cambridge (Mass.), Fogg Art Museum. PLATE 96

Canvas, oval, 23½ × 18½ in.

Signed: J. Ingres pit. Enghien 1846.

Exhib.: Exposition Universelle, 1855, No. 5048.

Catalogued: Cahiers IX and X; Delaborde, No. 151.

Literature: Lapauze, Ingres, pp. 384-5.



Fig. 156

Cat. No. 255

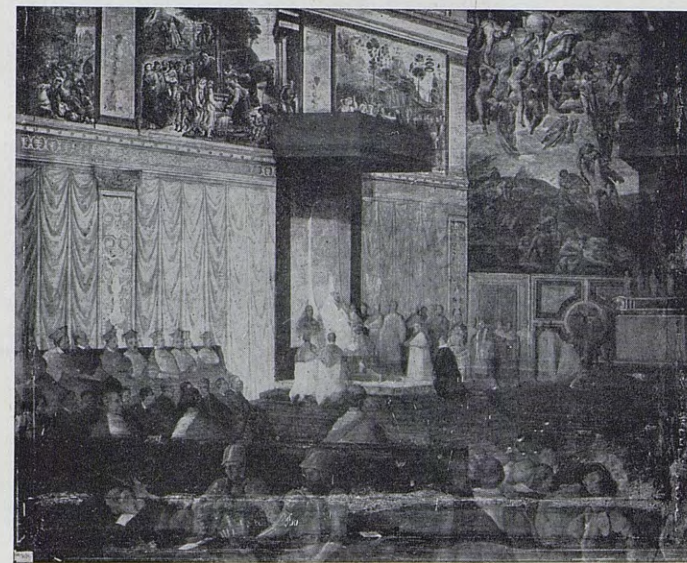


Fig. 157

Cat. No. 254

Collections: Comtesse de Ségur Lamoignon, née Reiset; Comte de Ségur Lamoignon; Grenville Lindall Winthrop; bequeathed to the Fogg Art Museum in 1943.

251. THE GOLDEN AGE. (1843-7.) Château de Dampierre (Seine-et-Oise). PLATES 84, 85

Fresco, 189 × 260 in.

Catalogued: Cahiers IX and X; Delaborde, No. 26.

Literature: Ch. Blanc, pp. 121-7, 135, 143, 145-60, 233; Delaborde, pp. 349-50; Boyer d'Agen, pp. 304-5, 349, 353, 357-8, 360, 364-70, 377-9, 386-7; Lapauze, Ingres, pp. 406-31.

This mural was commissioned by the Duc de Luynes, in September 1839, for the Great Hall of the Château de Dampierre. It was begun in August 1843, but was interrupted on March 7th 1850, by agreement between the Duke and the artist, and was never completed. The landscape background was painted with the help of Alexandre Desgoffe. An 'Iron Age', intended as a counterpart or pendant to the present picture, was not carried out; all that exists of it is an outline on the wall prepared, under the direction of Ingres, by his pupils.

Cf. No. 301.

252. ARETINO AND THE ENVOY FROM CHARLES V. (1848.) Whereabouts unknown. FIG. 159

Canvas, 17½ × 14½ in.

Signed: J. Ingres, 1848.

Engraved by Reveil.

Exhib.: Exposition Universelle, 1855, No. 3361.

Catalogued: Cahier X; Delaborde, No. 59.

Literature: Lapauze, Ingres, p. 188.

Cf. No. 103.

Marcotte Genlis sale, February 17th 1868, lot 19; Marcotte collection.

253. ARETINO IN THE STUDIO OF TINTORETTO. (1848.) Paris, Private Collection. FIG. 158

Canvas, 17½ × 14½ in.

Signed: J. Ingres, 1848.

Engraved by Reveil.

Exhib.: Exposition Universelle, 1855, No. 3362.

Catalogued: Cahier X; Delaborde, No. 61.

Cf. No. 104.

Marcotte Genlis sale, February 17th 1868, lot 20; Marcotte de Quivières sale, April 24th 1875, lot 12; anonymous sale, June 12th 1900, lot 24; Bessonneau collection; sale Bessonneau, June 15th 1954, lot 46.

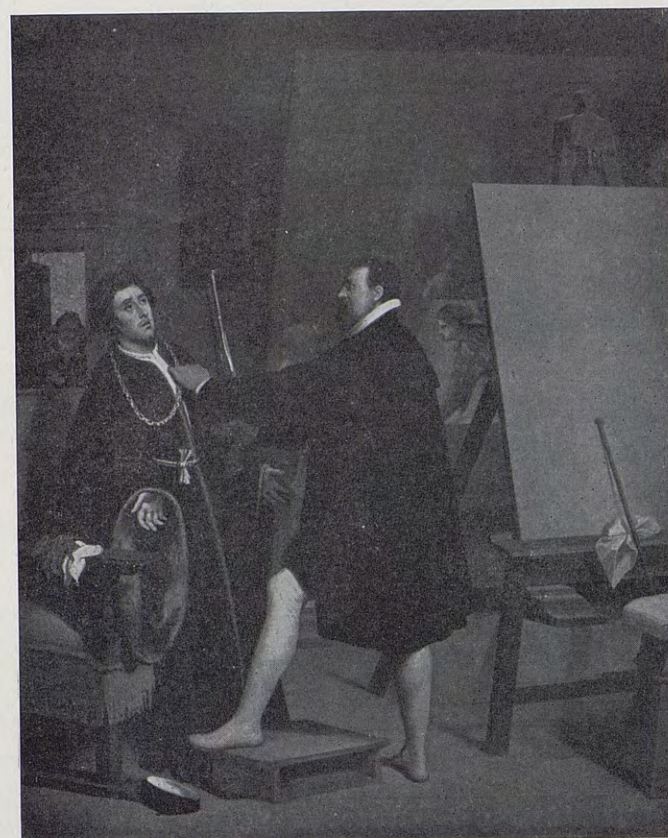


Fig. 158

Cat. No. 253

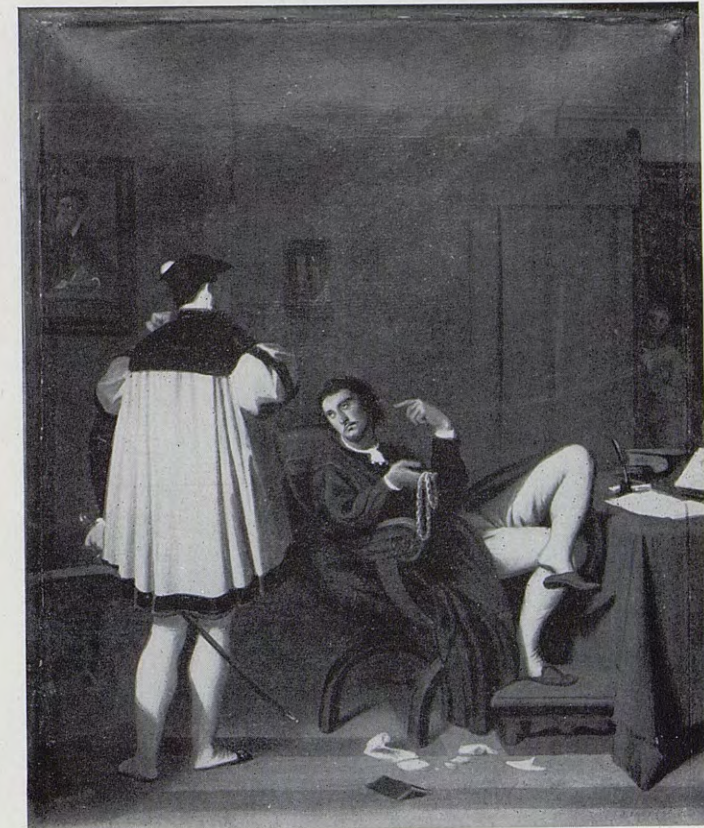


Fig. 159

Cat. No. 252

254. INVESTITURE OF A PREFECT OF ROME, NEPHEW OF POPE URBAN VIII, IN THE SISTINE CHAPEL. (1848.) Montauban, Museum. FIG. 157

Canvas, 31½ × 38½ in.

Exhib.: Montauban, 1862, No. 559.

Catalogued: Cahier X.

Literature: Lapauze, Ingres, p. 144; Les Dessins d'Ingres, p. 99.

According to Armand Cambon, this sketch was painted by Ingres with the help of several pupils. The background is similar to that of the 'Sistine Chapel' painted for M. Marcotte and the figures may have been painted after an 18th Century print.

Cf. Nos. 91, 92, 131, 255, 256.

Bequeathed by Ingres to his native town.

255. THE TRIBUNA DEI CANTORI IN THE SISTINE CHAPEL. (1848.) Montauban, Museum. FIG. 156

Canvas, 31½ × 38½ in.

Exhib.: Montauban, 1862, No. 558.

Catalogued: Cahiers IX and X.

Literature: Momméja, Le Cahier No. IX d'Ingres, in Réunion des Sociétés des Beaux-Arts des Départements, 1896, p. 550; La Collection Ingres, No. 21; Boyer d'Agen, p. 260; Lapauze, Ingres, pp. 144-5, Les Dessins d'Ingres, p. 99.

This sketch, a companion piece to the preceding picture, was, according to Armand Cambon, also painted with the help of pupils, and after a print. It may have been part of a project which Ingres had in mind for the decoration of the Chapel of the Ecole des Beaux-Arts.

Cf. Nos. 91, 92, 131, 254, 256.

Bequeathed by Ingres to his native town.

256. COLOURED TRACING AFTER A PAINTING REPRESENTING POPE URBAN VIII AT A CEREMONY IN THE CHAPEL OF THE PALAZZO DI MONTE CAVALLO. Montauban, Museum. FIG. 201

Paper on canvas, 52 × 64½ in.

Literature: Lapauze, Ingres, pp. 145-6; Boyer d'Agen, p. 460.

Cf. Nos. 91, 92, 131, 254, 255.

Bequeathed by Ingres to Raymond Balze; Mme de Sénille collection; Henry Lapauze collection; given by Lord Duveen to the Montauban Museum in 1935.

257. VENUS ANADYOMÈNE. (1848.) Chantilly, Musée Condé. PLATE 108

Canvas, 64½ × 36½ in.

Signed: J. Ingres Faciebat 1808 et 1848.

Engraved by Victor-Florence Pollet, Reveil, Auguste-Achille Morse.

Exhib.: Exposition Universelle, 1855, No. 3347.

Catalogued: Cahiers IX and X; Delaborde, No. 23.

Literature: Gruyer, Notices des peintures du Musée Condé, No. 433; Boyer d'Agen, pp. 60-1, 93, 114, 388; Lapauze, Ingres, pp. 82-4, 212, 394-400, 489, 513; Lettres inédites de Ingres à son ami Marcotte, in Le Correspondant, September 25th 1913, p. 1072.

Begun in Rome in 1807, the picture was only completed forty years later in Paris. It seems that, in 1823, Ingres planned to complete it at the request of M. Leblanc, whose portrait he had painted, and that two years earlier he had meant to complete it for M. de Pastoret.

Cf. Nos. 258-9.

Purchased by Frédéric Reiset from Ingres, late in 1848; Frédéric Reiset sale, April 28th 1879, lot 15; purchased by the Duc d'Aumale together with the whole Reiset collection.

258. HEAD OF VENUS ANADYOMÈNE. Whereabouts unknown. FIG. 166

Canvas, diameter 12½ in.

Exhib.: Ingres, 1867, No. 420.

Catalogued: Delaborde, No. 85.

It may be this painting which Ingres mentions in his Cahier IX, as a study for the 'Venus Anadyomène'.

Cf. Nos. 74, 257, 259, 261-4. Collection of the architect Jacques-Ignace Hittorf; Baron J. Vitta sale, March 15th 1935, lot 6 (bt. M. Rodière).



Fig. 160 Cat. No. 259

259. VENUS ANADYOMÈNE. Paris, Musée du Louvre. FIG. 160
Cardboard, $11\frac{3}{4} \times 7\frac{1}{2}$ in.
Signed: Ingres.
Catalogued: Cahier X; Delaborde, p. 192.
Literature: Brière, Catalogue des peintures du Louvre, No. 428C.
The indifferent execution of this work has led to unjustified doubts about its authenticity, in spite of the testimony of Delaborde and of Ingres himself. It was possibly executed only by a pupil under the master's direction. Cf. Nos. 257, 258.
Marcotte Genlis collection; given to the Musée du Luxembourg, in 1867, by the Comtesse Duchâtel; in the Musée du Luxembourg until 1878.



Fig. 162 Cat. No. 262



Fig. 163

Cat. No. 264

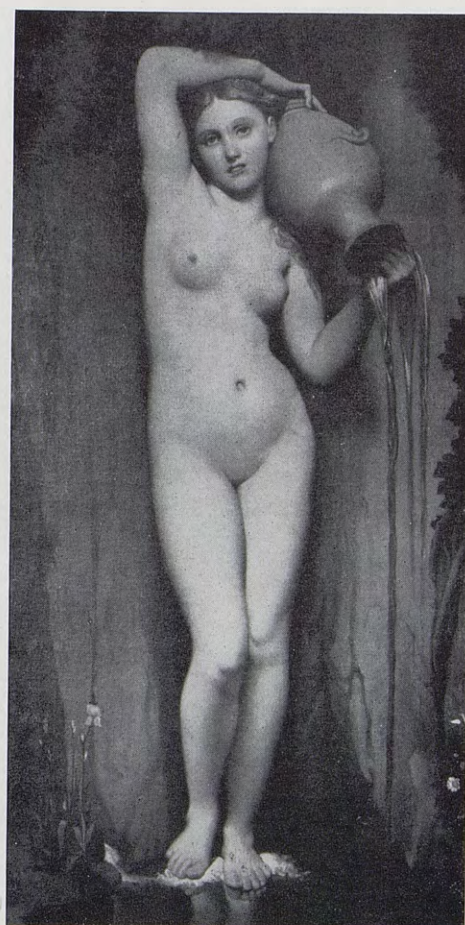


Fig. 161 Cat. No. 286

260. BARONNE JAMES DE ROTHSCHILD, NÉE BETTY DE ROTHSCHILD (1805-86). (1848.) Paris, Private Collection. PLATE 103
Canvas on panel, $55\frac{1}{8} \times 39\frac{3}{8}$ in.
Signed: J. Ingres Pinxit 1848.
Engraved by Reveil.
Exhib.: Ingres, 1867, No. 103.
Catalogued: Cahier X; Delaborde, No. 153.
Literature: Ch. Blanc, pp. 170-3, 233; Boyer d'Agen, pp. 349, 360, 371, 379, 387-8; Lapauze, Ingres, p. 388-94.
Collections: Baron and Baronne James de Rothschild; Baron Alphonse de Rothschild; Baron Edouard de Rothschild.



Fig. 164 Cat. No. 263



Fig. 165 Cat. No. 261

261. EROS. Basel, Museum.
Canvas, diameter $12\frac{3}{8}$ in.
Signed: I.G.
Exhib.: Ingres, 1867, No. 417.
Catalogued: Cahier X; Delaborde, No. 85.
Literature: Verzeichnis der Gemälde der Wallraf-Richartz Museums des Stadt Köln, 1910, No. 951.
Cf. Nos. 74, 258, 262-4.
Collection of the architect Jacques-Ignace Hittorf; bequeathed in 1898 to the Wallraf-Richartz Museum, Cologne; sold by the Museum of Cologne in 1938.

262. JUNO. U.S.A., on the market. FIG. 162
Canvas, diameter $12\frac{3}{8}$ in.
Exhib.: Ingres, 1867, No. 419.
Catalogued: Delaborde, No. 85 (under incorrect title Pallas).
Literature: Verzeichnis der Gemälde der Wallraf-Richartz Museums des Stadt Köln, 1910, No. 950.
Ch. Blanc states that this is a portrait of the wife of the architect Jacques-Ignace Hittorf.
Cf. Nos. 74, 258, 261, 263, 264.
Collection of the architect Jacques-Ignace Hittorf; bequeathed in 1898 to the Wallraf-Richartz Museum, Cologne; sold by the Museum of Cologne in 1938.

263. MARS. Basel, Museum. FIG. 164
Canvas, diameter $12\frac{3}{8}$ in.
Signed: I.G.
Exhib.: Ingres, 1867, No. 418.
Catalogued: Cahier X; Delaborde, No. 85.
Literature: Verzeichnis der Gemälde der Wallraf-Richartz Museums des Stadt Köln, 1910, No. 952.
Cf. Nos. 74, 258, 261, 262, 264.
Collection of the architect Jacques-Ignace Hittorf; bequeathed to the Wallraf-Richartz Museum, Cologne, in 1898; sold by the Museum of Cologne in 1938.

264. MINERVA. Cologne, Wallraf-Richartz Museum. FIG. 163
Canvas, diameter $12\frac{3}{8}$ in.
Exhib.: Ingres, 1867, No. 415.
Catalogued: Cahier X (tableau portrait); Delaborde, No. 85 (Pallas and Minerva).



Fig. 166 Cat. No. 258

Literature: Verzeichnis der Gemälde der Wallraf-Richartz Museums des Stadt Köln, 1910, No. 949.
Ch. Blanc states that this is a portrait of the daughter of the architect Jacques-Ignace Hittorf.
Cf. Nos. 74, 258, 261-3.
Collection of the architect Jacques-Ignace Hittorf; bequeathed in 1898 to the Wallraf-Richartz Museum.

265. JUPITER AND ANTIOPE. (1851.) Paris, Musée du Louvre. FIG. 170
Canvas, $12\frac{3}{8} \times 16\frac{3}{8}$ in.
Signed: J. Ingres, 1851.
Exhib.: Exposition Universelle, 1855, No. 3346.
Catalogued: Cahier IX (under the date 1830); Delaborde, No. 25.
Literature: Ed. About, Voyage à travers l'Exposition des Beaux-Arts, 1855, p. 130; Th. Gautier, Les Beaux-Arts en Europe, 1855, I, p. 153; Charles Baudelaire, Curiosités esthétiques, ed. 1869, p. 220; Lapauze, Ingres, p. 442. The rather indifferent execution of this work makes it somewhat difficult to account for the enthusiasm it aroused on the first occasions when it was exhibited. It may be supposed that the picture underwent an unfortunate restoration during the 19th Century.
Cf. Nos. 55, 56, 228.
Collections: Moitessier; Vicomtesse de Bondy, née Moitessier, and other collectors sale, May 20th-21st 1898, lot 194; Cosson; bequeathed to the Musée du Louvre in 1927.

266. MME INÈS MOITESSIER, NÉE DE FOUCAULD. (1851.) Washington, D.C., National Gallery of Art (Samuel H. Kress Collection). PLATE 104
Canvas, $58\frac{1}{4} \times 41\frac{3}{8}$ in.
Signed: J.A.D. Ingres Pxit AN° 1851.
Exhib.: Exposition Universelle, 1855, No. 3366.
Catalogued: Cahiers IX and X; Delaborde, No. 140.
Literature: Galimard, Un portrait par M. Ingres, in Revue des Beaux-Arts, vol. III, 1852, pp. 49-50; Ed. About, Voyage à travers l'Exposition des Beaux-Arts, 1855, p. 134; Lapauze, Ingres, pp. 440-8, 456; Martin Davies, A Portrait by the Aged Ingres, in The Burlington Magazine, LXVIII, 1936, I, pp. 257-68; Edward S. King, Ingres as Classicist, in The Journal of the Walters Art Gallery, 1942, p. 82.
Cf. No. 280.
Collections: Comtesse de Flavigny, née Moitessier; Vicomtesse Olivier de Bondy, née Moitessier.



Fig. 167

Cat. No. 321

267. THE DEATH OF LEONARDO DA VINCI. London, Private Collection. FIG. 65

Canvas, 19 $\frac{3}{4}$ × 18 $\frac{7}{8}$ in.

Signed and dedicated to Alexander von Humboldt.

Literature: L'Artiste, new series, vol. X, 1860, p. 262; Lapauze, Ingres, pp. 438-40.

In this replica, the original table is replaced by a smaller one, behind which the priest is kneeling.

Cf. Nos. 118, 119.

Alexander von Humboldt sale, 1860; Georges Bernheim sale, June 7th 1935, lot 52.

268. THE VIRGIN WITH THE HOST, BETWEEN ST. HELENA AND ST. LOUIS. (1852.) London, Private Collection. PLATE 99

Canvas, 15 $\frac{3}{4}$ × 13 in.

Signed: Ingres à Madame Louise Marcotte, 1852.

Catalogued: Cahiers IX and X.

Literature: Lapauze, Ingres, p. 465.

Cf. Nos. 203, 229, 234, 276, 283, 284, 288, 296, 325.

Collections: M. Marcotte d'Argenteuil; Mme Joseph Marcotte; Mme Pougin de la Maisonneuve, née Marcotte.

269. MME HENRI GONSE, NÉE MAILLE. (1852.) Montauban, Museum. PLATE 97

Canvas, 28 × 24 in.

Signed: J. Ingres Pinxit.

Though begun in 1845, this portrait was not completed until January 1852.

Exhib.: Exposition Universelle, 1855, No. 3369; Ingres, 1867, No. 92.

Catalogued: Cahiers IX and X; Delaborde, No. 122.

Literature: Lapauze, Ingres, pp. 440, 452-60, Le Roman d'amour de M. Ingres, pp. 308-9, 313.

Henry Lapauze collection; bequeathed to the town of Montauban in 1925.

270. APOTHEOSIS OF NAPOLEON I. (1853.) Destroyed.

Engraved by Louis-Adolphe Salmon.

Exhib.: Exposition Universelle, 1855, No. 3343.

Catalogued: Cahier X; Delaborde, No. 33.

Literature: Th. Gautier, L'Apothéose de Napoléon Ier, plafond de M. Ingres, in L'Artiste, 1854, pp. 17-8; G. Planche, L'Apothéose de Napoléon et le Salon de la Paix, in Revue de Deux-Mondes, April 15th 1854, pp. 307-13; Chabouillet, Le Camée représentant l'Apothéose de Napoléon Ier, in Mémoires de la Société Académique du Maine-et-Loire, 1875, pp. 152-66; Lapauze, Ingres, pp. 450, 465-73, 475; Delacroix, Correspondance générale, ed. Joubin, vol. III, 1937, p. 212. The picture was commissioned on March 2nd for the ceiling of the Salon de l'Empereur in the Town Hall of Paris. It was painted in the studio which Gatteaux had put at the artist's disposal in his house on the rue de Lille, and was completed at the end of 1853. In the vaultings were representations of eight of the cities conquered by Napoléon: Rome, Vienna, Milan, Naples, Moscow, Cairo, Berlin, and Madrid. These were painted, after cartoons by the master, by Desgoffe, Raymond and Paul Balze, Paul Flandrin, Cornu, Magimel, Pichon and Cambon. Raymond Balze posed several times for the figure of Napoléon, and Ingres himself for the Nemesis pursuing Anarchy, while Raymond Balze drew the figure's left arm and head. Some details are taken from antique art, from the Parthenon sculptures, Greek vase paintings and so forth.

Cf. No. 271.

The painting was hung in the Town Hall, in 1853, and was destroyed by fire on May 24th 1871.

271. APOTHEOSIS OF NAPOLEON I. (1853.) Paris, Musée Carnavalet. PLATE 100

Canvas, diameter 19 $\frac{1}{4}$ in.

Literature: Lapauze, Ingres, p. 473.

Cf. No. 270.

This sketch comes, perhaps, from the Gatteaux collection; collection of the city of Paris; given by the Service des Beaux-Arts de la Ville de Paris to the Musée Carnavalet in 1903.



Fig. 168

Cat. No. 274



Fig. 169

Cat. No. 278

272. THE PRINCESSE DE BROGLIE, NÉE DE GALARD DE BRASSAC DE BÉARN, MARRIED TO JACQUES-VICTOR-ALBERT, PRINCE, LATER DUC, DE BROGLIE, MEMBER OF THE ACADEMIE FRANÇAISE; A SISTER-IN-LAW OF THE COMTESSE D'HAUSSONVILLE. (1825-60.) (1853.) Paris, Private Collection. PLATE 98

Canvas, 41 $\frac{1}{4}$ × 34 $\frac{3}{8}$ in.

Signed: J. Ingres P^{it} 1853.

Exhib.: Exposition Universelle, 1855, No. 3367; Ingres, 1867, No. 436.

Catalogued: Cahiers IX and X; Delaborde, No. 112.

Literature: Lapauze, Ingres, pp. 440, 463-6.

This portrait was begun in 1851 and completed in June 1853.

Collection of the de Broglie family.

273. JOAN OF ARC AT THE CORONATION OF CHARLES VII. (1854.) Paris, Musée du Louvre. PLATE 111

Canvas, 94 $\frac{1}{2}$ × 70 $\frac{1}{2}$ in.

Signed: I. Ingres, P^{it} 1854.

Exhib.: Festival of Jeanne d'Arc at Orléans, 1854; Exposition Universelle, 1855, No. 3356; Ingres, 1867, No. 59.

Catalogued: Cahiers IX and X; Delaborde, No. 52.

Literature: Ernest Vinet, La Jeanne d'Arc de M. Ingres, in Revue des Deux-Mondes, August 1st 1854, pp. 615-18; Lapauze, Ingres, pp. 465, 473-4, Les Dessins d'Ingres, pp. 150-1, Le Roman d'amour de M. Ingres, p. 326.

Commissioned in 1851 by M. de Guisard, Director of Fine Arts, this painting reproduces with some variations a drawing made by Ingres, in

1844, for the 'Plutarque français'. The equestrian of Joan of Arc is a self-portrait of Ingres.

Collections: Napoléon III; Museum of Versailles; Musée du Luxembourg; Hôtel de la Présidence du Corps Législatif, in 1866; in the Musée du Luxembourg until 1874.

STUDIES FOR 'JOAN OF ARC AT THE CORONATION OF CHARLES VII':

274. HEAD OF JOAN OF ARC. Private Collection. FIG. 168

Canvas, 18 $\frac{1}{2}$ × 15 $\frac{3}{8}$ in.

Exhib.: Ingres, 1867, No. 429.

Catalogued: Cahier X (Head of Joan of Arc in ecstasy), which may refer to this or to the following picture; Delaborde, p. 225.

Collections: Ingres sale, April 27th 1867, lot 12; Gustave Gruyer; Jean Gruyer; Mille Gruyer; Haumont.

275. HEAD OF JOAN OF ARC; IN THE BACKGROUND A LANDSCAPE WITH A CHURCH. Whereabouts unknown.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 60.

Catalogued: Delaborde, p. 225.

Literature: Lapauze, Jean Briant, paysagiste . . . , in Revue de l'Art Ancien et Moderne, 1911, I, p. 304.

According to Delaborde, this study was completed later than the full composition.

Collections: Ramel; Amaudru.

276. THE VIRGIN WITH THE HOST. (1854.) Paris, Musée du Louvre. FIG. 180

Canvas on panel, diameter 44 $\frac{1}{2}$ in.

Signed: J. Ingres P^{it} 1854.

Exhib.: Exposition Universelle, 1855, No. 3337; Ingres, 1867, No. 405.

Catalogued: Cahier X; Delaborde, No. 12.

Literature: Th. Gautier, Les Beaux-Arts en Europe, 1855, I, pp. 154-5;

Lapauze, Ingres, pp. 353, 465, 473-5.

Cf. Nos. 203, 229, 234, 268, 283, 284, 288, 289, 296, 325.

Commissioned, by the Ministry of the Interior, in the last years of the reign of Louis-Philippe, and completed in September 1854. Collection of Napoléon III.

277. PRINCE NAPOLEON BONAPARTE, SON OF KING JÉRÔME OF WESTPHALIA. (1822-91.) (1855.) Whereabouts unknown. FIG. 171

Signed: J. Ingres pinxt 1855.

Engraved by Victor-Florence Pollet.

Exhib.: Ingres, 1867, No. 441.

Catalogued: Delaborde, No. 146.

Literature: Lapauze, Ingres, p. 476.

This portrait was probably destroyed during the fire of the Royal Palace in 1871.

278. ST. GERMAINE COUSIN OF PIBRAC. (1856.) Eglise de Sapiac, faubourg de Montauban. FIG. 169

Canvas, 73 $\frac{1}{2}$ × 45 $\frac{3}{8}$ in.

Inscribed: J.A.D. Ingres, a peint ce tableau, et l'a offert à la vénérable église de Saint-Etienne de Sapiac, à Montauban, sous la cure de M^r A^e Boislong. An 1856.

Engraved by Bisson-Cottard.

Exhib.: Montauban, 1862, No. 539.

Catalogued: Cahier X; Delaborde, No. 19.

Literature: L'Artiste, 1857, p. 76; Revue Universelle des Arts, V, 1857,

p. 183; Lagrange, Ingres, in Le Correspondant, May 1867, pp. 34-5; de

Montrond, Ingres, Sainte Germaine Cousin, bergère de Pibrac, 1868,

pp. 95-98; Boyer d'Agen, p. 430; Lapauze, Ingres, pp. 490-1, 498-500.

The Comte du Faur de Pibrac states, in a letter dated 1857 to the

Chevalier Dumège, that Ingres painted this work in fulfilment of a

vow made during the illness of one of his nephews. De Montrond tells this anecdote in great detail.

Painted by Ingres with the help of his pupils, Michel Dumas and Armand

Cambon.



Fig. 170

Cat. No. 265

279. THE SOURCE. (1856.) Paris, Musée du Louvre. PLATES 107, 110
Canvas, 64½ × 32½ in.

Signed: J. Ingres 1856.

Engraved by Louis-Adolphe Salmon, Calamatta, Bracquemond, Félix Bouisset; etched by Leopold Flameng; lithographed by Lassalle.
Exhib.: At Martinet's, boulevard des Italiens, 1861; International Exhibition, London, 1862, No. 79; Ingres, 1867, No. 31; Exposition de peintures et de sculptures, Bordeaux, 1868, No. 365.

Catalogued: Cahier X; Delaborde, No. 29.

Literature: Saglio, Un Nouveau tableau de M. Ingres, in La Correspondance Littéraire, February 5th 1857, pp. 75-6; Th. Gautier, La Source, in L'Artiste, 1857, pp. 113-14; Delaborde, La Collection de tableaux de M. le Comte Duchâtel, in Gazette des Beaux-Arts, 1862, pp. 14-18; Merson, Ingres, pp. 45, 81, 122; Boyer d'Agen, pp. 16, 431, 433; Lapauze, Ingres, pp. 490-8.

This picture, begun at Florence about 1820, was completed by Ingres in Paris, probably with the help of his two pupils, Paul Balze and Alexandre Desgoffe.

Cf. No. 286.

Bought from the artist, in 1857, by Comte Charles-Marie Tanneguy Duchâtel, a member of the government; bequeathed to the State by the Comtesse Duchâtel in 1878.

280. MME MOITESSIER. (1856.) London, National Gallery.

PLATES 109, 112

Canvas, 47½ × 36½ in.

Signed: J. Ingres, 1856. Act. LXXVI.

Exhib.: Ingres, 1867, No. 99.

Catalogued: Cahiers IX and X; Delaborde, No. 141.

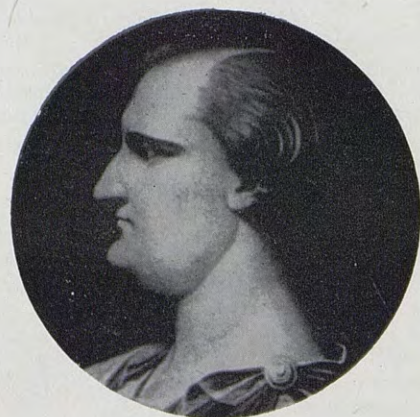


Fig. 171 Cat. No. 277

Literature: Galimard, Un portrait par M. Ingres, in Revue des Beaux-Arts, 1852, pp. 49-50; Boyer d'Agen, pp. 370-1, 379, 387-8, 433; Lapauze, Ingres, pp. 440-2, 448-52; New Acquisitions of the National Gallery, in The Studio, CXIX, July-December 1936, p. 33; Martin Davies, A Portrait by the Aged Ingres, in The Burlington Magazine, LXVIII, 1936, I, pp. 257-68; Davies, Nat. Gall. Cat., French . . . , 1946, pp. 58-59.

This portrait, begun probably in 1844, was not completed until the end of 1856. The figure of the sitter's daughter, the future Comtesse Catherine de Flavigny, was at first sketched as she stood leaning against her mother's knees, but was later obliterated.

Cf. No. 266.

Collection of Vicomtesse Olivier de Bondy, née Moitessier; acquired by the National Gallery, in 1936, with the help of the Champney, Florence, Hornby-Lewis, Lewis Publications and Temple West Funds.

281. MOLIÈRE AT THE TABLE OF LOUIS XIV AT VERSAILLES. (1857.) Paris, Musée de la Comédie-Française. FIG. 185

Canvas, 18½ × 26 in.

Signed: J. Ingres, 1857.

Engraved by Leopold Flameng.

Catalogued: Cahier X; Delaborde, No. 69.

Literature: Revue Universelle des Arts, VI, 1857, p. 376; Th. Gautier, Louis XIV et Molière, Tableau de M. Ingres, in L'Artiste, 1858, pp. 21-3; Monval, Les Collections de la Comédie-Française, No. 217; Lapauze, Ingres, pp. 366, 502-4; Joubin, Haro entre Ingres et Delacroix, in L'Amour de l'Art, 1936, p. 91.

Cf. No. 293.

This picture, sketched at an earlier date, was completed at Meung-sur-Loire about July 1857, and on January 1st of the same year it was offered to the French Comedians as thanks for a permanent admission to their performances which had just been granted to Ingres.

282. PAOLO AND FRANCESCA. Paris, Private Collection. FIG. 71
Canvas, 11 × 9½ in.

Signed: J. Ingres.

In this painting the position of the figures is different and the framework of the scene narrower than in the other versions of this subject.

Cf. Nos. 100, 121-3, 249.

It is probably this picture which formed part of the Henri Faré collection and which is mentioned by Saglio, p. 79, and catalogued by Ingres in his Cahier X among the works painted at Meung-sur-Loire about 1856-7. Various collectors sale, June 27th 1937, lot 29.

283. THE VIRGIN OF THE ADOPTION. (1858.) Whereabouts unknown. FIG. 175

Signed: J. Ingres Pth 1858. Aetatis LXXXVIII.

Exhib.: Ingres, 1867, No. 406.

Catalogued: Cahier X; Delaborde, No. 8.

Cf. Nos. 203, 229, 234, 268, 276, 284, 288, 289, 296, 325.

Collections: Roland Gosselin; Mlle Roland Gosselin.

284. THE VIRGIN. Whereabouts unknown.

Catalogued: Delaborde, No. 7. (Half-length, the hands parted and resting flat on the breast. The picture was never completed, and was badly damaged when an attempt was made to remove a layer of white with which Ingres had covered it at one time.)

This may have been the first version of the 'Virgin of the Adoption'.

Cf. Nos. 203, 229, 234, 268, 276, 283, 288, 289, 296, 325.

Mme Ingres collection.

285. SELF-PORTRAIT AT THE AGE OF SEVENTY-EIGHT. (1858.) Florence, Uffizi. PLATE 105

Canvas, 24½ × 20½ in.

Signed: J.A.D. Ingres Pictor Gallicus Se Ipsum, Pxt Anno Aetatis LXXXVIII MDCCCLVIII.

Engraved by Masson (in a slightly different pose).

Catalogued: Cahier X; Delaborde, No. 130.

Literature: Lapauze, Ingres, p. 504.

Cf. Nos. 17, 18, 292, 316.

Painted for the gallery of painters' self-portraits in the Uffizi to which it was presented by Ingres in 1858.

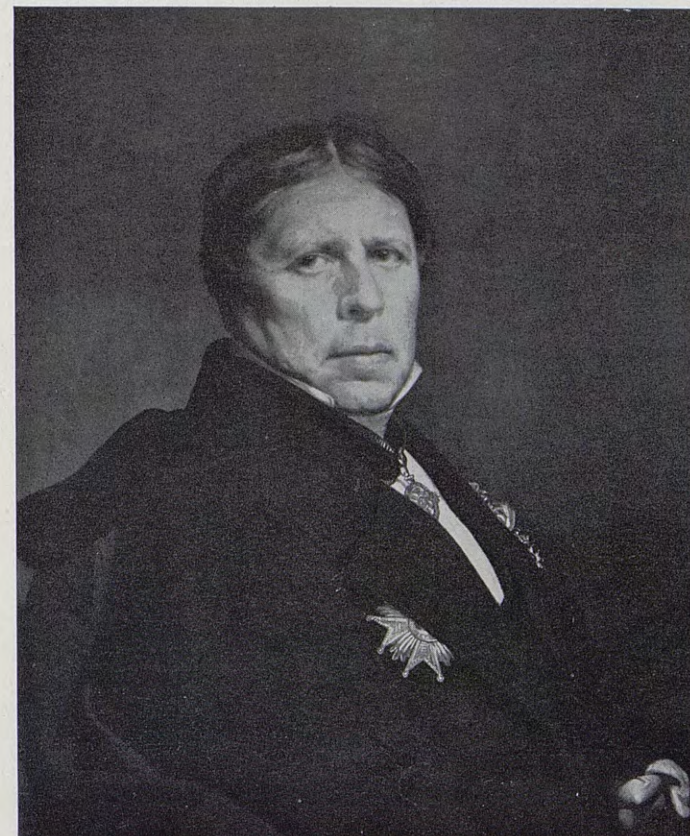


Fig. 172

Cat. No. 292



Fig. 173

Cat. No. 316

286. THE SOURCE. (1859.) Paris, Musée du Louvre. FIG. 161

Canvas, 9½ × 5½ in.

Signed: J. Ingres, 1859.

Catalogued: Cahier X; Delaborde, p. 202.

Literature: Brière, Catalogue des peintures du Louvre, No. 428 D.

Owing to its indifferent execution, the work has often been regarded as a copy. It is possible that Ingres merely supervised the work of a pupil.

Cf. No. 279.

Marcotte Genlis collection; bequeathed to the Musée du Louvre in 1867.

287. ANGELICA. (1859.) Sao Paulo, Brazil, Museo d'Arte. PLATE 16

Canvas, 39½ × 29½ in.

Signed: J. Ingres, 1859.

Engraved by Leopold Flameng.

Exhib.: Ingres, 1867, No. 20.

Catalogued: Cahier X; Delaborde, p. 209.

Literature: L. Lagrange, Ingres, in Le Correspondant, May 1867, p. 53; Ch. Blanc, pp. 66, 234; L. Mabileau, Les Dessins d'Ingres au Musée de Montauban, in Gazette des Beaux-Arts, 1894, II, pp. 195-6; Lapauze, Ingres, p. 198.

This picture was painted earlier than the final version now in the Louvre, and was signed much later, at the request of Haro, as shown by an inscription on the upper cross-bar of the frame.

Cf. Nos. 124-7, 227, 233.

Ingres sale, May 6th-7th 1867, lot 1; Haro collection; Carlin sale, April 29th 1872, lot 17; Carlos Gonzalès de Candomo sale, December 14th-15th 1933, lot 16 (bt. M. Raoul Mattei); Mattei collection, Marseilles; Wildenstein.

288. THE VIRGIN WITH THE CROWN. (1859.) Private Collection. FIG. 176

Canvas, 27½ × 19½ in.

Signed: J. Ingres, 1859.

Exhib.: Ingres, 1867, No. 407.

Catalogued: Delaborde, No. 9.

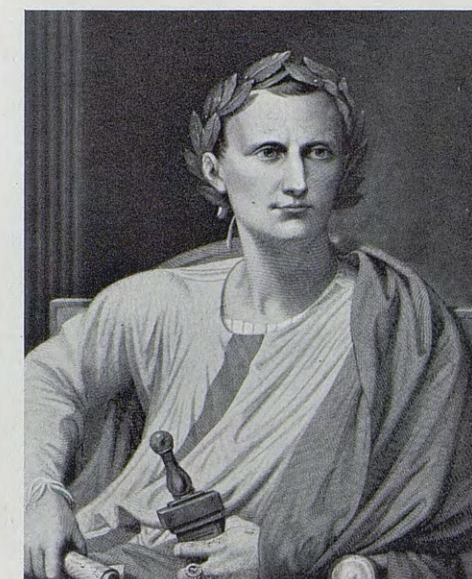


Fig. 174

Cat. No. 311

Literature: De Montrond, Ingres, p. 83; Momméja, La Collection Ingres, p. 80; Lapauze, Ingres, p. 512, Les Dessins d'Ingres, p. 251; Joubin, Haro entre Ingres et Delacroix, in L'Amour de l'Art, 1936, p. 91.

Painted at Meung-sur-Loire, after several preparatory drawings.

Cf. Nos. 203, 229, 234, 268, 276, 283, 284, 289, 296, 325.

Collections: Baron de Larcinthe; Bessonneau; Bessonneau sale, June 15th, 1954, lot 48.



Fig. 175

Cat. No. 283



Fig. 176

Cat. No. 288

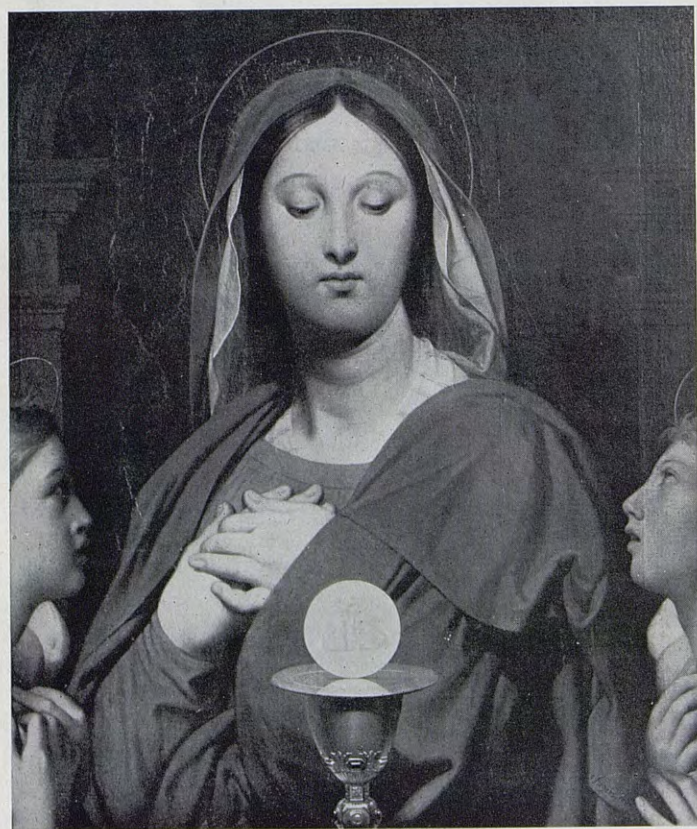


Fig. 177

Cat. No. 325

289. THE VIRGIN WITH THE CHILDREN. (1859.) Whereabouts unknown.

Catalogued: Delaborde, No. 15.

Painted for: M. Blanc.

Cf. Nos. 203, 229, 234, 268, 276, 283, 284, 288, 296, 325.

290. MME INGRES, NÉE DELPHINE RAMEL, THE ARTIST'S SECOND WIFE (1808-87). (1859.) Winterthur, Mr. Oskar Reinhart.

PLATE 106

Canvas, 24 $\frac{3}{4}$ × 19 $\frac{3}{8}$ in.

Signed: J. Ingres *Exit Actatis* LXXIX.

Exhib.: Ingres, 1867, No. 97.

Catalogued: Cahier X; Delaborde, No. 132.

Literature: Lapauze, Ingres, pp. 505-6, 512.

Collections: Mme Albert Ramel, sister-in-law of Mme Ingres; Wildenstein.

291. STUDY OF HANDS. Whereabouts unknown.

Canvas on panel, 7 $\frac{1}{8}$ × 5 $\frac{1}{8}$ in.

Signed: Ingres à Delphine.

This is probably a study for the portrait of Mme Ingres, née Ramel.

Cf. No. 290.

Louis Bazille collection, Montpellier; Pierre Leenhardt sale, May 4th 1922, lot 30; anonymous sale, March 6th 1925, lot 114.

292. SELF-PORTRAIT AT THE AGE OF SEVENTY-NINE. Cambridge (Mass.), Fogg Art Museum.

FIG. 172

Canvas, 25 $\frac{1}{2}$ × 20 $\frac{1}{2}$ in.

Exhib.: Montauban, 1862, No. 542; Ingres, 1867, No. 96.

Catalogued: Cahier X; Delaborde, No. 131.

Cf. Nos. 17, 18, 285, 316.

Collections: Mme Ingres; Mme Albert Ramel; M. Emmanuel Riant; Wildenstein; Grenville Lindall Winthrop; bequeathed to the Fogg Art Museum in 1945.



Fig. 178

Cat. No. 296



Fig. 179

Cat. No. 234

293. MOLIÈRE AND LOUIS XIV. (1860.) New York, Messrs. Wildenstein.

FIG. 184

Canvas, 20 $\frac{1}{2}$ × 27 $\frac{1}{2}$ in.

Signed: J. Ingres, 1860.

Catalogued: Cahier X; Delaborde, No. 70.

Literature: René Delorme, *Le Musée de la Comédie-Française*, pp. 63-4, 184; Lapauze, Ingres, pp. 504, 512.

Painted at: Meung-sur-Loire for the Empress Eugénie.

Cf. No. 281.

Collection of the Empress Eugénie at the Palais des Tuileries, later at Farnborough, England; Empress Eugénie sale, London, July 1st 1927, lot 58.

294. ORPHEUS. (1860.) Paris, Private Collection.

FIG. 115

Canvas on panel, 10 $\frac{1}{8}$ × 7 $\frac{1}{8}$ in.

Signed: Ingres, 1860.

At one time inscribed: Ingres pinxit pour son aimable belle-soeur, Mme Léonie Guille.

Catalogued: Cahier X.

This sketch, made as a study for the figure of Orpheus at the time of the 'Apotheosis of Homer', was completed and signed at a much later date.

Cf. No. 168.

A painting of the same subject, altogether different in composition, and which we do not consider to be an original work by Ingres, is nevertheless mentioned as such under No. 75 of the catalogue of the exhibition 'Ingres et ses Maîtres', Montauban and Toulouse, 1955.

Mme Léonie Guille collection; anonymous sale, April 27th 1897, lot 40 (under the title *La Musique*); the painter François-Louis Français sale, March 14th-15th 1898, lot 284 (under the same title); Arsène Alexandre sale, May 18th-19th 1903, lot 36 (bt. M. Winsbach); Winsbach sale, December 14th-15th 1925, lot 214 (bt. M. Brenner); Brenner sale, New York, November 22nd 1944, lot 33; anonymous sale, May 30th 1949, lot 28.



Fig. 180 Cat. No. 276



Fig. 181

Cat. No. 224



Fig. 182

Cat. No. 322

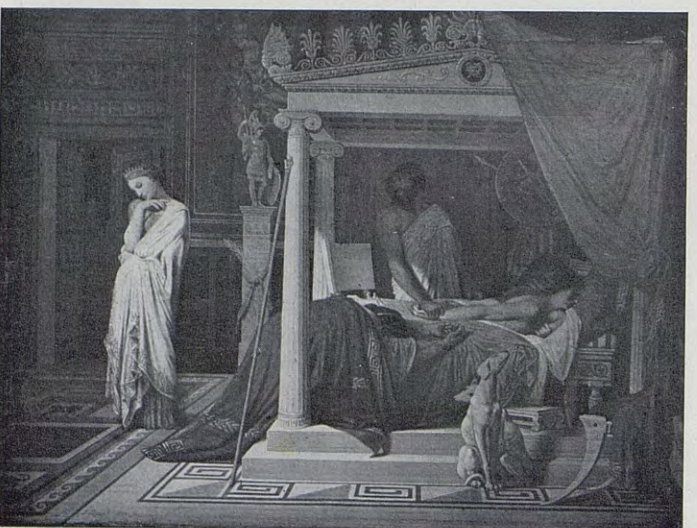


Fig. 183

Cat. No. 295

295. ANTIOCHUS AND STRATONICE. (1860.) Stockholm, Private Collection. FIG. 183

Canvas, $13\frac{3}{8} \times 18\frac{1}{8}$ in.

Signed: J. Ingres pxit 1860.

Exhib.: Les maîtres du siècle (date not known), No. 111; Ingres, 1867, No. 57.

Catalogued: Cahier X; Delaborde, No. 44.

Literature: Lapauze, Ingres, pp. 358, 512.

This replica, which shows some variations from the picture at Chantilly, was painted at Meung-sur-Loire.

Cf. Nos. 164, 224, 232, 322.

Collections: Comte Duchâtel; Baron F. de Hatvany; Carl Frisk, Stockholm.

296. THE VIRGIN WITH THE HOST. (1860.) England, Private Collection. FIG. 178

Canvas, $23\frac{5}{8} \times 18\frac{1}{8}$ in.

Signed: J. Ingres pxit 1860.

Exhib.: Ingres, 1867, No. 408.

Catalogued: Cahier X; Delaborde, No. 13.

Literature: Unpublished letter from Ingres to Calamatta, Meung-sur-Loire, September 30th 1860¹: 'I am working on a small Virgin with the Host with darling angels'; Momméja, La Collection Ingres, p. 117, note 1.

Cf. Nos. 203, 229, 234, 268, 276, 283, 284, 288, 289, 325.

Chevalier Alfred de Knyff sale, January 23rd-27th 1865; M.X. sale, Marseilles, April 30th 1874, lot 41; anonymous sale, June 3rd 1909, lot 1 (bt. Comte de Boisgelin).

297. RAPHAEL AND THE FORNARINA. Paris, Private Collection. FIG. 47

Canvas and panel, $27\frac{1}{2} \times 21\frac{1}{2}$ in. (not completed)

Catalogued: Cahier X; Delaborde, No. 55.

Literature: Unpublished letter from Ingres to Calamatta, Meung-sur-Loire, September 30th 1860¹: 'I am working on my latest version of Raphael and the Fornarina which, I hope, will cause the former ones to be forgotten'; Lapauze, Ingres, pp. 150, 512.

This sketch was begun on canvas and enlarged on wood. Ingres worked on it at Meung-sur-Loire.

Cf. Nos. 86, 88, 89, 231.

Ingres sale, April 27th 1867, lot 8; Mme Ingres collection; bequeathed at her death, in 1887, to M. André Hache.

298. HOMER AND HIS GUIDE. (1861.) Brussels, H.M. the King of the Belgians. FIG. 199

Panel, $27\frac{1}{2} \times 23\frac{1}{2}$ in.

Signed: Ingres, 1861.

Catalogued: Cahier X; Delaborde, No. 39.

Literature: L'Artiste, 1861, p. 92; Lapauze, Ingres, pp. 512-13.

Delaborde states that this painting was begun at the period of the 'Apotheosis of Homer'. Ingres is said to have chosen as model for the head of Homer a Piedmontese whom he had seen in the street.

TWO STUDIES FOR HOMER AND HIS GUIDE:

299. HEAD OF HOMER. Paris, Private Collection. FIG. 200

Paper on canvas, $15\frac{3}{8} \times 11\frac{3}{8}$ in.

Literature: Lapauze, Ingres, p. 552, No. 9.

Cf. No. 168.

Sold by Ingres to Haro, October 13th 1866; Haro senior and junior sale, May 30th-31st 1892, lot 103; the painter Théophile Poilpot sale, May 15th 1917, lot 183; Georges Viau collection.

300. THE RIGHT ARM OF HOMER. Montauban, Museum. FIG. 198

Paper, $8\frac{1}{4} \times 5\frac{1}{2}$ in.

Signed: Ingres.

Literature: Catalogue du Musée de Montauban, 1895, No. 46.

1. Mme Charles Pomaret has kindly communicated to us this document which was rediscovered by Henry Lapauze.



Fig. 184

Cat. No. 293

301. THE GOLDEN AGE. (1862.) Cambridge (Mass.), Fogg Art Museum. PLATE 87

Canvas, $18\frac{3}{8} \times 24\frac{3}{8}$ in.

Signed: J. Ingres Pin^o MDCCCLXII Aetatis LXXXII.

Exhib.: Ingres, 1867, No. 421.

Catalogued: Cahier X; Delaborde, No. 27.

Literature: Ch. Blanc, pp. 205-6, 234; Lapauze, Jean Briant, paysagiste

..., in Revue de l'Art Ancien et Moderne, 1911, I, pp. 304, 307-8.

This painting is the completed replica of the large unfinished fresco at the Château de Dampierre.

Cf. No. 251.

Ingres sale, April 27th 1867, lot 1; collections: Mme Ingres; Mme Albert Ramel; Grenville Lindall Winthrop; bequeathed to the Fogg Art Museum in 1943.

302. JESUS AMONG THE DOCTORS. (1862.) Montauban, Museum. FIG. 193

Canvas, $10\frac{1}{4} \times 12\frac{1}{2}$ in.

Signed: J. Ingres Pinxit MDCCCLXII Aetatis LXXXII.

Engraved by Reveil, Rosotte.

Exhib.: At Martinet's, boulevard des Italiens, 1862; Ingres, 1867, No. 3.

Catalogued: Cahier X; Delaborde, No. 1.

Literature: Martinet, Jésus au milieu des docteurs, in Le Courrier artistique, May 1st 1862; Th. Silvestre, L'Apothéose de M. Ingres, 1862, pp. 3, 17-22; F. Aubert, Le Nouveau tableau de M. Ingres, in Beaux-Arts, IV, 1862, p. 289; E. Galichon, Le Nouveau tableau de M. Ingres, Gazette des Beaux-Arts, 1862, I, pp. 487-8; Delaborde, De quelques traditions de l'art français, *ibid.*, 1862, II, p. 385; Merson, Ingres, pp. 66, 116; de Montrond, Ingres, p. 94; Ch. Blanc, pp. 145, 199-202, 234; L. Mabilieu,

Les Dessins d'Ingres au Musée de Montauban, in Gazette des Beaux-Arts, 1894, II, pp. 383-90; Momméja, La Collection Ingres, No. 23; Boyer d'Agén, pp. 388, 401; Lapauze, Ingres, pp. 380, 532-9; Bouisset, Le



Fig. 185

Cat. No. 281



Fig. 186



Cat. No. 305 Fig. 187

Cat. No. 304



Fig. 188

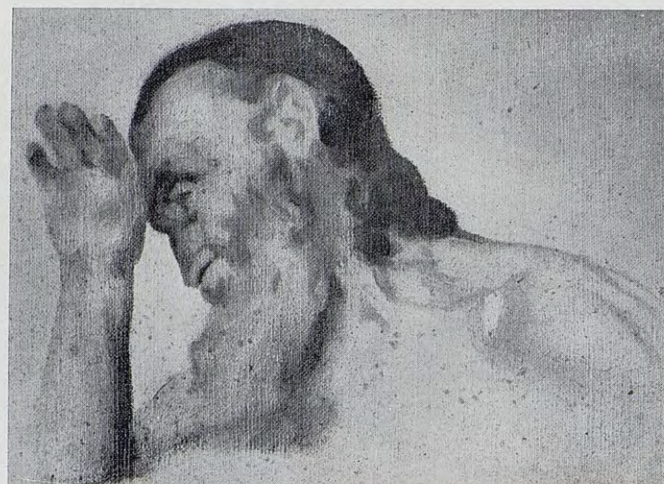


Fig. 189

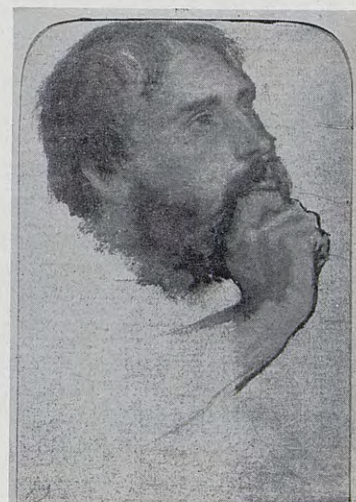


Fig. 190

Cat. No. 308



Fig. 193

Cat. No. 302

Musée Ingres, pp. 46-9; Delacroix, *Correspondance générale*, ed. A. Joubin, vol. IV, 1937, p. 219, note 1; A. Mongan and P. Sachs, *Drawings in the Fogg Museum of Art*, Cambridge, 1946, p. 381. This picture was commissioned, in 1842, by King Louis-Philippe at the request of Queen Marie-Amélie, and intended for the chapel of the Château de Bizy. It was then abandoned and was not completed until twenty years later at Meung-sur-Loire, after Ingres had obtained the right of disposing of it. The picture remained in the painter's studio until his death, and was bequeathed by him to his native town.

EIGHT STUDIES FOR 'JESUS AMONG THE DOCTORS':

303. JESUS BETWEEN TWO DOCTORS. Montauban, Museum.

FIG. 194

Canvas on panel, 22½ × 17 in.
Literature: Momméja, *La Collection Ingres*, No. 24; L. Mabillean, *Les Dessins d'Ingres au Musée de Montauban*, in *Gazette des Beaux-Arts*, 1894, II, p. 388; Lapauze, *Ingres*, p. 551. This picture consists of painted studies (head, right arm and feet of Christ Child; head of the doctor on the left; head and right hand of the doctor on the right) cut out and combined upon a drawing of the whole, traced in white on a canvas covered with a yellow-brown tint.

Lapauze states that this is an uncompleted study begun in the last days of 1866.

This may be the painting sold by Ingres to Haro, on October 13th 1866 and mentioned by Lapauze, *Ingres*, p. 552, No. 18; in that case it was bought back by the artist.

Bequeathed by Ingres to his native town.

304. ST. JOSEPH, THE VIRGIN, A BEARDED MAN, AND TWO DOCTORS. Montpellier, Museum.

FIG. 187

Canvas on panel, 13½ × 18½ in.

Signed: Ingres.

Exhib.: Ingres, 1867, No. 4.

Catalogued: Delaborde, p. 177.

Literature: Lapauze, *Ingres*, p. 552, No. 26; Joubin, *Catalogue du Musée Fabre de Montpellier*, No. 616.

A tradition has it that St. Joseph is a portrait of the landscape painter Desgoffe.

Sold by Ingres to Haro, October 13th 1866; Ingres sale, May 6th-7th 1867, lot 5; collections: Haro; Alfred Bruyas; bequeathed to the town of Montpellier in 1876.

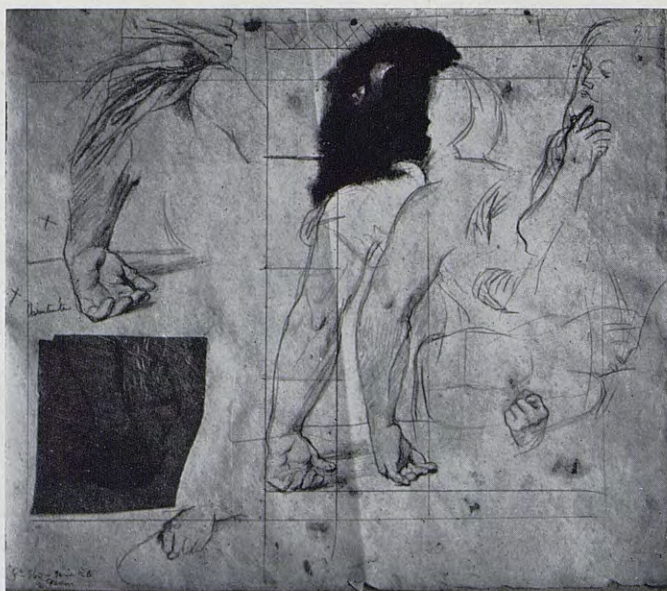


Fig. 191



Fig. 192

Cat. No. 306

Cat. No. 309



Fig. 194

Cat. No. 303

305. FIVE DOCTORS. Paris, Private Collection. FIG. 186
Canvas on panel, 11 x 14½ in.
Signed: Ingres.
Three of the figures recur unchanged in the final composition.

306. FOUR HEADS OF DOCTORS, HANDS AND FEET. Indianapolis, U.S.A., John Herron Art Institute. FIG. 192
Canvas on panel, 11½ x 14½ in.
Anonymous sale, November 29th 1886, lot 46; Baron Mourre sale, March 28th 1892, lot 26.

307. HEAD OF A DOCTOR. Paris, Private Collection. FIG. 188
Canvas, 6 x 4 in.
Signed: Ingres.
Hippolyte Adam collection.

308. HEAD OF A DOCTOR. Paris, Private Collection. FIG. 190
Canvas, 4½ x 3½ in.
Signed: Ingres.
Hippolyte Adam collection.

309. HEAD IN LEFT PROFILE, AND THREE LEFT HANDS. Montauban, Museum. FIG. 191
The head is painted in oils and the hands drawn with lead-point.
Paper, 12½ x 15 in.
Literature: Momméja, La Collection Ingres, No. 2135.
Bequeathed by Ingres to his native town.

310. HEAD OF AN OLD MAN. Paris, Musée du Louvre, Cabinet des Dessins. FIG. 189
Canvas, 4½ x 6½ in.
Literature: Guiffrey and Marcel, Inventaire général des dessins du Musée du Louvre, vol. VI, p. 131, No. 5065.
Possibly a study for 'Jesus among the Doctors'.
Cf. No. 302.
Collections: Mme Ingres; widow of M. Guille, nephew of Mme Ingres; M. Pennata; purchased by the Musée du Louvre in 1908.

311. JULIUS CAESAR. GRISAILLE. (1862.) Whereabouts unknown.
Engraved by Salmon in two different sizes (Fig. 174).
Catalogued: Cahier X; Delaborde, No. 87 (grisaille).
Literature: Ch. Blanc, p. 234; Lapauze, Ingres, pp. 539-40.
This grisaille figure, which Ingres painted at Meung-sur-Loire, was intended to serve as a model for the engraving which decorates the 1st volume of the 'Histoire de César' by Napoléon III.
Charles Blanc states that the painting belonged to Napoléon III. There exists in a private collection in Paris a painting which I have not been able to see and which, because it is not in grisaille, must not be the one catalogued.

312. THE TURKISH BATH. (1863.) Paris, Musée du Louvre. PLATES 113, 119
Canvas, diameter 42½ in.
Signed: J. Ingres Pinxt MDCCLXII Aetatis LXXXII.
Engraved by William Haussoulier, J.-A. Coraboeuf.
Catalogued: Cahier X; Delaborde, No. 80.

Literature: Merson, Ingres, p. 122; L. Mabileau, Les Dessins d'Ingres au Musée de Montauban, in Gazette des Beaux-Arts, 1894, II, p. 196; Lapauze, Le Bain Turc d'après des documents inédits, in Revue de l'Art Ancien et Moderne, XVIII, 1905, pp. 383-96; Momméja, Le Bain Turc d'Ingres, in Gazette des Beaux-Arts, 1906, II, pp. 177-95; Boyer d'Agen, p. 439; Lapauze, Ingres, pp. 44, 284, 351, 488-90, 506-20; P. Jamot, Le Bain Turc d'Ingres, in Les Musées de France, 1911, pp. 33-6; J.-E. Blanche, Propos de peintre. De David à Degas, 1st series, 1919, p. 194; J. Gasquet, Un peintre de la volupté, Dominique Ingres, in L'Amour de l'Art, 1920, pp. 180-2; G. Brière, Catalogue des Peintures du Musée du Louvre, Ecole Française, p. 138, No. 3107; René Huyghe, Complexité d'Ingres, in Beaux-Arts, August 15th 1929, pp. 6-7; Hourticq, p. 118; Edward S. King, Ingres as Classicist, in The Journal of the Walters Art Gallery, 1942, p. 80.

In this picture, Ingres has made use of a number of paintings and nude studies from all periods of his life: the 'Bathing Woman of Valpignon' has become a mandoline player, and other figures from the background of the 'Small Bathing Woman' of the Louvre will be found again here. About 1852, Ingres completed a first version entitled 'Turkish Women in the Bath' and intended for the Comte Demidoff (Cahier X). The same painting, which was never delivered, was very probably reworked at the end of 1859 (Cahier X: 'completed painting Turkish Women at the Bath'). This state of the 'Turkish Bath' is known from a photograph by Marville, on which was the date October 7th 1859; it was then rectangular in shape (Fig. 195). The picture was sold about that time, but was soon back in the studio of the master who added some accessories. This third state was studied by Momméja (Gazette des Beaux-Arts, 1906, II, p. 192) on the tracing of a photograph, which bore a signature and the date 1860. In order to give the picture its final circular shape, Ingres had still to make considerable alterations. The sleeping woman bottom right was modified, the three women sitting at the left near the Negress, and the bathing woman who enters the water, were added. According to a letter by Ingres (Lapauze, Ingres, p. 518), the work was not completed until 1863.

Cf. Nos. 45, 53-8, 93-5, 165, 205, 226, 228, 237, 251, 301, 317, 318.
Purchased at the end of 1859 by Prince Napoléon; shortly afterwards returned to Ingres, according to Lapauze, at the wish of Princesse Clotilde, who was shocked by the many nudes. In exchange, the artist gave to the Prince his 'Self-Portrait at the Age of 24', which is now at Chantilly, Musée Condé. The picture was then purchased for 20,000 francs by Khalil Bey, Turkish Ambassador in Paris; Khalil Bey sale, January 16th-18th 1868, lot 34 (bt. Constant Say); collections: Henri Say; later his brother-in-law, Prince Amédée de Broglie; sold to the Société des Amis du Louvre on May 1st 1911.

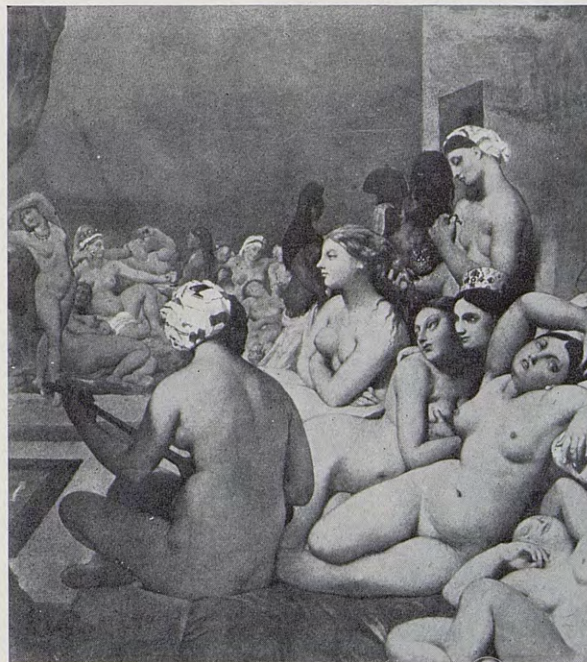


Fig. 195 Cf. Cat. No. 312

Fig. 196
Cat. No. 314

Fig. 197 Cat. No. 313

TWO STUDIES FOR 'THE TURKISH BATH':

313. THE FIRST WOMAN ON THE RIGHT. Montauban, Museum. FIG. 197
Paper, 9½ x 10½ in.

Literature: Momméja, La Collection Ingres, No. 2036; Lapauze, Le Bain Turc d'après des documents inédits, in Revue de l'Art Ancien et Moderne, XVIII, 1905, p. 390.
Bequeathed by Ingres to his native town.

314. ARMS AND HANDS. Paris, Private Collection. FIG. 196
Panel, 22½ x 2½ in.
This is a fragment added on the upper right side of the 'Turkish Bath' in its rectangular state. It was cut off, when Ingres gave it its final form.
Collections: Mme Ingres; Mme Albert Ramel.
Cf. No. 312.

315. OEDIPUS AND THE SPHINX. (1864.) Baltimore, Walters Art Gallery. FIG. 32

Canvas, 41½ x 34½ in.
Signed: J. Ingres Pbat Aetatis LXXXIII, 1864.
Exhib.: Ingres, 1867, No. 24.
Catalogued: Cahiers IX and X; Delaborde, No. 36.
Literature: Gigoux, Causeries sur les artistes de mon temps, p. 92; Lapauze, Ingres, p. 90.
This replica in reverse of the painting in the Musée du Louvre was completed at Meung-sur-Loire; it had no doubt been begun in Paris about 1835.
Cf. Nos. 60, 61.
Painted for M. Emile Pereire; Messrs. Pereire sale, March 6th-9th 1872, lot 26; E. Secrétan sale, July 1st-7th 1889, lot 37 (bt. Sedelmeyer); Chéramy sale, May 5th-7th 1908, lot 208; Henry Walters collection; bequeathed to the Walters Art Gallery in 1943.

316. SELF-PORTRAIT ABOUT THE AGE OF 85. Antwerp, Musée Royal. FIG. 173

Canvas, 25½ x 20½ in.
Signed: J. Ingres peint par lui pour la célèbre Académie d'Anvers.
Literature: Th. Gautier, Portraits contemporains, Ingres, pp. 282-3; Lapauze, Ingres, p. 548; Catalogue du Musée d'Anvers, Maîtres Modernes, 1905, No. 1526.
Ingres was appointed Associate Member of the Royal Academy of Fine

Arts at Antwerp on September 6th 1853, and Full Member on August 18th 1857. In order to comply with the regulations of the Academy, he sent his portrait in 1865. This replica of the 1862 portrait was probably painted in 1864.
Cf. Nos. 17, 18, 285, 292.

317. RECUMBENT WOMAN ASLEEP. Whereabouts unknown.
Canvas, oval (small size).
Signed: Ingres.
Companion piece to No. 318.
Catalogued: Cahier X (two small oval paintings of sleeping women); Delaborde, p. 240.
Cf. Nos. 54-8, 93-5, 226, 228, 237, 312, 318.
Khalil Bey sale, January 16th-18th 1868, lot 36 or 37 (one bought by M. Garin, the other by M. Hérédia).

318. RECUMBENT WOMAN ASLEEP. Whereabouts unknown.
Canvas, oval (small size).
Signed: Ingres.
Companion piece to No. 317.
Catalogued: Cahier X; Delaborde, p. 240.
Cf. Nos. 54-8, 93-5, 226, 228, 237, 312, 317.
Khalil Bey sale, January 16th-18th 1868, lot 36 or 37 (one bought by M. Garin, the other by M. Hérédia).

319. THE MARTYRDOM OF ST. SYMPHORIAN. (1865.) Philadelphia, Pennsylvania Museum of Art. FIG. 132

Canvas, 14½ x 12½ in.
Signed: J. Ingres, 1865.
Exhib.: Ingres, 1867, No. 410.
Catalogued: Cahier X; Delaborde, No. 18.
Literature: Ch. Blanc, p. 234.
This replica, made for Ingres' nephew, shows several variations from the picture in the Cathedral of Autun.
Cf. Nos. 202, 212.
Ingres sale, April 27th 1867, lot 3; Mme Ingres sale, April 10th 1894, lot 58; Henri Heugel sale, May 26th 1905, lot 10 (bt. M. Kegel); John G. Johnson collection, Philadelphia; bequeathed to the Pennsylvania Museum of Art.



Fig. 198

Cat. No. 300



Fig. 199

Cat. No. 298

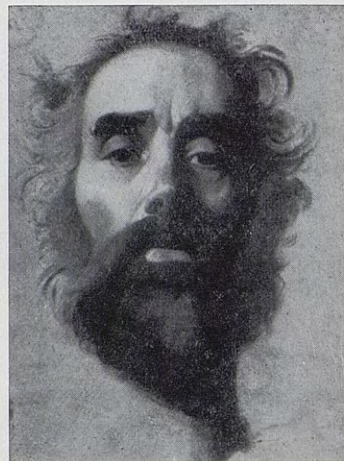


Fig. 200

Cat. No. 299

320. VIRGIL READING FROM THE AENEID. Messrs. Wildenstein, New York. FIG. 49

Paper, $22\frac{7}{8} \times 18\frac{1}{2}$ in.

Catalogued: Cahier X; Delaborde, No. 48.

Literature: Lapauze, Ingres, p. 380.

This picture is painted on top of the engraving by Pradier. Cf. Nos. 83, 128.

Collections: Mme Ingres; M. and Mme Ramel; M. Emmanuel Riant; Marquis de Salverte; Anonymous sale, 24th December 1952, lot 101.

321. MME MATHILDE HACHE, NÉE RAMEL, SISTER OF THE PAINTER'S SECOND WIFE. Whereabouts unknown.

Catalogued: Cahier X (head of St. Mathilde).

Exhib.: Ingres, 1867, No. 79.

This picture was stolen by the Prussians, in 1870, from the house of the Hache family at l'Hay-les-Roses and has never been found again. We have reproduced a lead-point study for the painting (Fig. 167).

322. ANTIOCHUS AND STRATONICE. (1866.) Montpellier, Museum. FIG. 182

Canvas, $24 \times 36\frac{1}{4}$ in.

Signed: J. Ingres, 1866.

Exhib.: Ingres, 1867, No. 58.

Catalogued: Cahier X; Delaborde, No. 43.

Literature: Lapauze, Ingres, p. 550; Joubin, Catalogue du Musée Fabre de Montpellier, No. 615.

In this replica in reverse of the picture at Chantilly, Ingres has added antique frescoes illustrating the story of Hercules.

Cf. Nos. 164, 224, 232, 295.

Mme Ingres collection; purchased by the town of Montpellier in 1884.

323. HEAD OF THE VICTORY IN THE APOTHEOSIS OF HOMER. (1866.) Glens Falls (New York), Mrs. Louis F. Hyde. FIG. 99

Canvas on panel, $9\frac{1}{2} \times 7\frac{1}{2}$ in.

Signed: Ingres, 1866.

This study dates probably from the time of the 'Apotheosis of Homer',

but was completed and signed later. The model was perhaps Mme de Lauréal.

Cf. Nos. 168, 201.

Anonymous sale, March 21st 1866, lot 72; L... sale, May 15th 1873, lot 38; Degas sale, March 26th-27th 1918, lot 62; Henry Lapauze sale, June 21st 1929, lot 58; anonymous sale, June 14th 1930, lot 25.

324. THE THREE GREEK TRAGEDIANS, AESCHYLUS, SOPHOCLES AND EURIPIDES. (1806.) Angers, Musée des Beaux-Arts. FIG. 120

Canvas, $15\frac{3}{4} \times 18\frac{1}{2}$ in.

Signed: J. Ingres, 1866.

Exhib.: Ingres, 1867, No. 425.

Catalogued: Cahier X; Delaborde, p. 206.

Literature: Th. Gautier, Unpublished sonnet, inscribed on the back of the canvas; Meier Graefe and Klossowski, La Collection Chéramy, No. 89. This study for the 'Apotheosis of Homer' was reworked and completed forty years afterwards.

Cf. No. 168.

Presented by Ingres to Théophile Gautier; Théophile Gautier sale, January 14th-16th 1873, lot 44 (bt. M. Goupil); M. de S. sale, May 5th 1877, lot 21; M.B. sale, May 31st 1886, lot 18; Victor Koning sale, February 27th 1893, lot 31; Chéramy sale, May 5th-7th 1908, lot 210.

325. THE VIRGIN WITH THE HOST. (1866.) Bayonne, Musée Bonnat. FIG. 177

Canvas, $30\frac{3}{4} \times 26\frac{3}{8}$ in.

Signed: J. Ingres, 1866.

Exhib.: Ingres, 1867, No. 409.

Catalogued: Cahier X; Delaborde, No. 14.

Literature: Delaborde, p. 110; Lapauze, Ingres, pp. 550-2; Catalogue des peintures, sculptures et objets d'art du Musée Bonnat, 1930, No. 814. This is the master's last work, painted in November and December 1866.

Cf. Nos. 203, 229, 234, 268, 276, 283, 284, 288, 289, 296.

Ingres sale, April 27th 1867, lot 2; Mme Ingres sale, April 10th 1894, lot 57; Bonnat collection.

LIST OF DRAWINGS

The following list gives brief details of the drawings which have been included in this volume either for purpose of comparison with a painting of the same subject or because they illustrate an event in the artist's life or an aspect of his technique.

- | | | | |
|---|----------|--|-----------|
| 1. Mlle BÉNARD. New York, Mr. and Mrs. Edwin C. Vogel. Pencil, $13\frac{3}{8} \times 10\frac{1}{4}$ in. | page 6 | 13. M. LEBLANC. Paris, Musée du Louvre. Pencil, $18\frac{1}{8} \times 13\frac{3}{8}$ in. Signed: Ingres del. à Madame Leblanc, Florence 9 mars 1823. | plate 62 |
| 2. LE COMTE DE LANDOS. New York, Mr. Ch. Dunlap. Pencil, $11 \times 8\frac{1}{4}$ in. Signed: Ingres à Rome, 1812. | page 16 | 14. MME LEBLANC. Paris, Musée du Louvre. Pencil, $17\frac{3}{4} \times 13\frac{3}{8}$ in. Signed: J. Ingres delinavit à Monsieur Leblanc, 1822 Florence. | plate 63 |
| 3. LA FAMILLE FORESTIER. Paris, Musée du Louvre. Pencil, $9 \times 12\frac{3}{8}$ in. Signed: Ingres fecit 1806. | page 23 | 15. STUDY FOR THE VOW OF LOUIS XIII. Bayonne, Musée Bonnat. Black chalk, $21\frac{1}{4} \times 16\frac{1}{8}$ in. Signed: Ingres à son ancien camarade (name illegible). | plate 66 |
| 4. MME DESTOUCHES. Paris, Musée du Louvre. Pencil, $15\frac{3}{4} \times 11$ in. Signed: Ingres delinavit, Rome 1816. | page 25 | 16. STUDY FOR THE APOTHEOSIS OF HOMER. Paris, Musée du Louvre. Pen, $4\frac{1}{4} \times 5\frac{3}{8}$ in. | plate 70 |
| 5. LA FAMILLE STAMATY. Paris, Musée du Louvre. Pencil, $18\frac{1}{2} \times 14\frac{1}{2}$ in. Signed: J. A. Ingres del. Roma 1819. | page 27 | 17. VENUS ANADYOMENE. Bayonne, Musée Bonnat. Water-colour, $13\frac{3}{8} \times 9$ in. Signed: J. Ingres 1864. | plate 78 |
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LIST OF WORKS QUOTED

The following is not an exhaustive bibliography on Ingres and even less is it a list of all the books consulted during the composition of the present volume. We list here only those works which contribute original elements to the study of Ingres and his paintings, and which, for the sake of convenience, are mentioned in abbreviated form in the body of this catalogue.

To these is added an enumeration of the master's writings with the exception of those documents still unpublished which however are included in the main body of the texts indispensable for the knowledge of Ingres. However, we plan to publish shortly the complete bibliography of J. A. D. Ingres as an appendix to our 'Correspondance générale d'Ingres', which is now in preparation.

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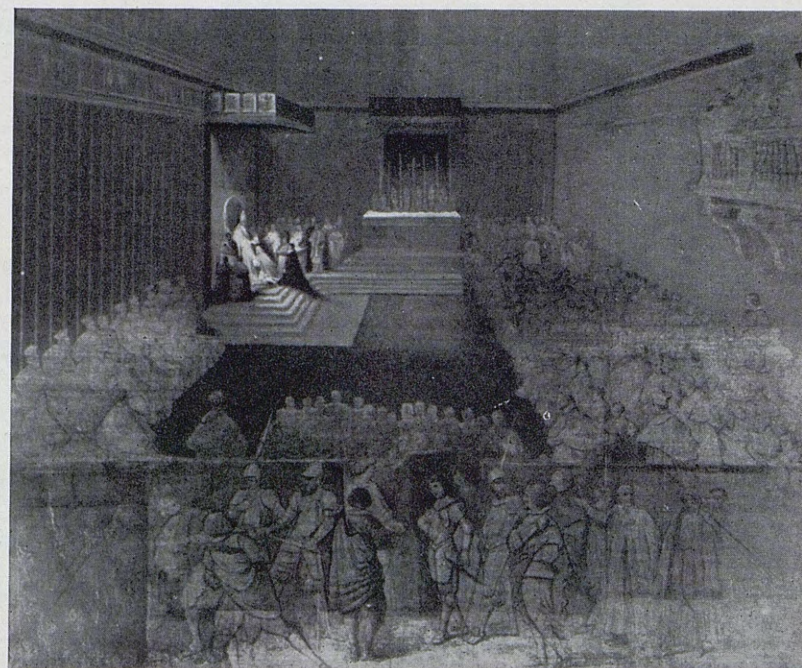


Fig. 201

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